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The Property of MISS M. V. TUFNELL
AND OTHER OWNERS
ALSO
**NEPALESE PATAS AND
INDIAN SCULPTURE**

Day of Sale
Tuesday, 25th June
AT 2.30 p.m.

1968

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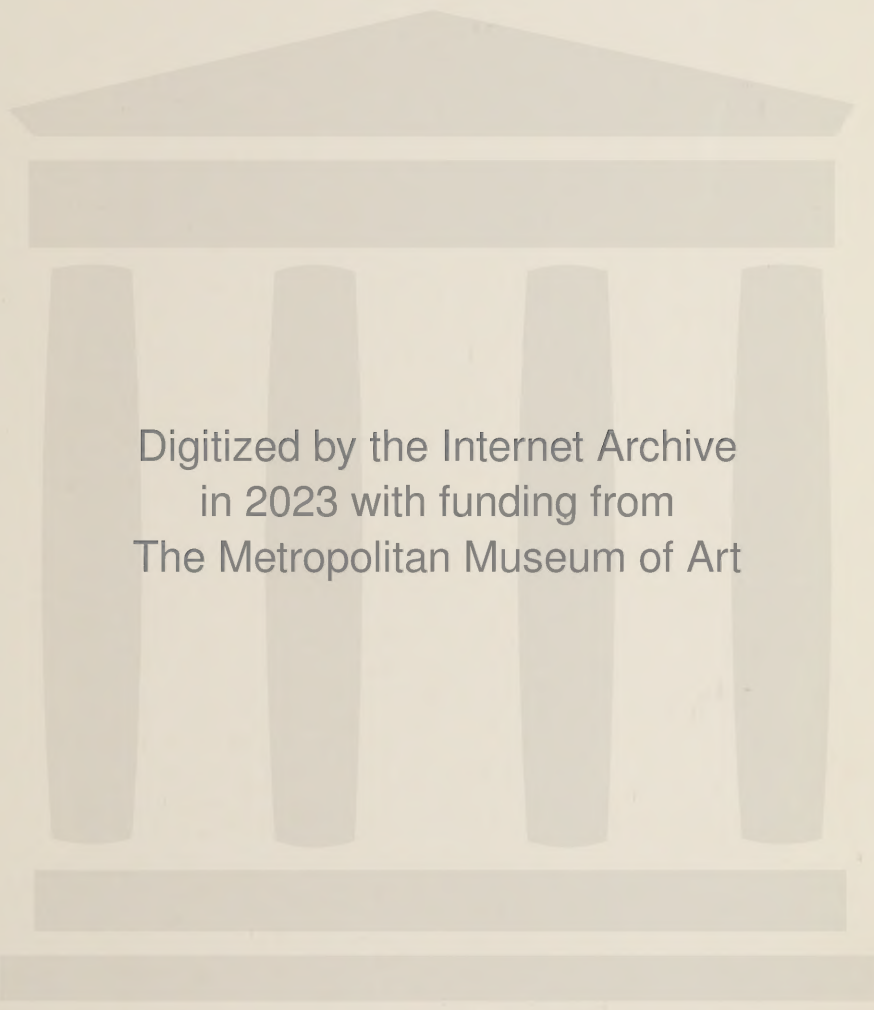
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CATALOGUE
OF
AFRICAN, OCEANIC, PRE-COLUMBIAN
AND
AMERICAN INDIAN ART
INCLUDING
A LARGE BENIN BRONZE HEAD OF AN OBA
ANOTHER BENIN BRONZE HEAD
THREE BENIN BRONZE PLAQUES
A BENIN BRONZE BELT MASK
A BALUBA WOOD HELMET MASK
TWO BAKONGO WOOD NAIL FETISHES
A LARGE AZTEC SEATED STONE FIGURE OF A MALE DEITY
AND
A MARQUESAS ISLANDS WOOD TOTEM POLE
ALSO
NEPALESE PATAS AND INDIAN SCULPTURE

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

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Day of Sale:
Tuesday, 25th June
AT 2.30 p.m.

ON VIEW AT LEAST TWO DAYS PREVIOUSLY (NOT SATURDAYS)

A Printed List of all Prices and Buyers' Names at this sale can be supplied for two shillings, and for all sales at low subscription rates.

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and Condition of Sale

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- 8 In the event of any failure of the buyer to comply with any of the above Conditions the damages recoverable from the defaulter shall include any loss arising on any resale of the lot, together with the charges and expenses in respect of both sales, and any money deposited in part-payment shall be held by Sotheby & Co. on account of any liability of the defaulter to them.

In sending Commissions this Catalogue may be referred to as "BENIN"

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ABBREVIATIONS

Bascom	William R. Bascom and Paul Gebauer, <i>West African Art</i> , Milwaukee Public Museum, 1953
B.M. Handbook	<i>British Museum Handbook to the Ethnographical Collections</i> , London, 1925
Chauvet	Stephen Chauvet, <i>Les Arts Indigènes Nouvelle-Guinée</i> , Paris, 1930
Cranstone	B. A. L. Cranstone, <i>Melanesia, a short Ethnography</i> , London, 1961
Dakar	<i>L'Art Negre</i> , Catalogue of Exhibition, Dakar and Paris, 1966
Dark	Philip J. C. Dark, <i>Two Bronze Heads from Benin</i> , Scottish Art Review, Vol. VIII, No. 1, 1961
Davis	Robert Tyler Davis, <i>Native Arts of the Pacific North-West</i> , from the Rasmussen Collection of the Portland Art Museum, California, 1949
Delange	Jacqueline Delange, <i>Arts et Peuples de L'Afrique Noire</i> , France, 1967
De Leeuw	J. E. van Lohuizen-de Leeuw, <i>Indian Sculptures in the von der Heydt Collection</i> , Museum Rietberg, Zurich, 1964
Dodd	Edward Dodd, <i>Polynesian Art</i> , New York, 1967
Fagg	William Fagg, <i>Tribes and Forms in African Art</i> , London, 1965
Fagg and Plass	William Fagg and Margaret Plass, <i>African Sculpture</i> , London, 1964
Guiart	Jean Guiart, <i>The Arts of the South Pacific</i> , London, 1963
Guiart, <i>Nouvelles Hebrides</i>	Jean Guiart, <i>Nouvelles Hebrides</i> , France, 1965
Guillaume	Paul Guillaume et Thomas Munro, <i>La Sculpture Negre Primitive</i> , Paris, 1929
Hamilton	A. Hamilton, <i>Maori Art</i> , Dunedin, 1896
Heine-Geldern	Robert Heine-Geldern, <i>Altjavanische Bronzen</i> , 1925
Himmelheber	Hans Himmelheber, <i>Negerkunst und Negerkünstler</i> , Germany, 1960
Joest Museum	<i>Exotische Kunst im Rautenstrauch-Joest-Museum</i> , Köln, 1967
Krom	U. J. Krom, <i>L'Art Javanais</i> , Ars Asiatica VIII, 1926
Kelm	Heinz Kelm, <i>Kunst von Sepik</i> , 1, Berlin, 1966
Kubler	G. Kubler, <i>The Art and Architecture of Ancient America</i> , London, 1962

- Leuzinger, *Museum Rietberg* E. Leuzinger, *African Sculpture*, a descriptive Catalogue, Museum Rietberg, Zurich
- Linton and Wingert Ralph Linton and Paul S. Wingert, *Arts of The South Seas*, New York, 1946
- Lothrop, *Bliss* S. K. Lothrop, *Pre-Columbian Art, The Robert Woods Bliss Collection*, London, 1957
- Métraux Alfred Métraux, *Easter Island*, 1957
- Newton Douglas Newton, *Art Styles of the Papuan Gulf*, New York, 1961
- Oldman W. O. Oldman, *Oldman Collection of Polynesian Artifacts*, New Plymouth, 1943
- Oldman, *Maori* *The Oldman Collection of Maori Artifacts*, Wellington, 1946
- Pitt Rivers Lt. Gen. Pitt Rivers, D.C.L., F.R.S., F.S.A., *Antique Works of Art from Benin*, 1900
- Read and Dalton C. H. Read and O. M. Dalton, *Antiquities from Benin in the British Museum*, London, 1899
- Roth H. Ling Roth, *Great Benin*, London, 1903 and 1968
- Sawyer Allan R. Sawyer, *The Nathan Cummings Collection of Ancient Peruvian Art*, Chicago, 1954
- Tischner Herbert Tischner, *Oceanic Art*, New York, 1954
- Wardell Allen Wardell, *The Sculpture of Polynesia*, Catalogue of an Exhibition at Chicago and New York, 1967-1968, Chicago, 1967
- Wellcome *Masterpieces from the Sir Henry Wellcome Collection at the University of California*, Catalogue of an Exhibition, Los Angeles, 6th December, 1965-13th May, 1966
- Zervos *et al.* C. Zervos *et al.*, *Oceanic Art*

CATALOGUE
OF
NEPALESE PATAS
TIBETAN, NEPALESE AND INDIAN SCULPTURE
PRE-COLUMBIAN, AMERICAN INDIAN, OCEANIC
AND
AFRICAN ART

Day of Sale:
Tuesday, 25th June
AT 2.30 p.m.

NEPALESE PATAS

Various Properties

1 A Nepalese Pata depicting a tantric deity kneeling with his left knee on a human body, his skin painted dark blue and wearing dharma-pala ornaments and garments, his four heads white, red and blue, his four arms holding the *kapala*, *ghanta*, *khatvanga* and *khadga*, nine other deities and various other figures and decorative motifs around, 16in. (40.6cm.) by 20½in. (52cm.), 17th Century A.D.; and a Nepalese Pata depicting a standing female deity of Buddhist type holding the stem of a *padma* in her left hand, the flower by her shoulder, thirteen deities of Buddhist and Hindu type in medallions around, three deities and four other figures below, foliate motif border around, 24¾in. (62.9cm.) by 27½in. (69.8cm.), 18th Century A.D. (both stretched and mounted) (2)

2 A Nepalese Pata depicting eight tantric Deities, the largest many-armed and wearing dharmapala ornaments and garments, having three human heads, a green elephant's head and a horse's head and standing in *pratyaliidhasana* on the body of a demon or deity, three other deities below and two to either side, those in the top two corners painted on panels at a different date to the rest of the Pata and inserted in holes cut for the purpose, 23½in. (59cm.) by 27½in. (69.8cm.), 17th Century A.D. (stretched and mounted)

3 A Nepalese Pata depicting the Yi-dam Samvara in *yab yum* with his *sakti*, Vajravarahi on a richly decorated throne mounted on white elephants, with a background of clouds, gods and symbols, a frieze of Buddhas above and worshippers below, a double line of text above the latter, the deity painted blue wearing *dharmapala* ornaments and garments with twelve arms holding his various attributes, including his elephant-skin back cloth and the four-faced head of Brahma, the two hands embracing the *sakti* in *vajra-humkara mudra*, his four heads coloured gold, blue, green and red, the central head with a chignon decorated with a *vajra*, *candra* and skull, the *sakti* painted red and holding *kapala* and *karttrka*, naked save for *dharmapala* ornaments and a lattice-work apron hung with bells, the pair stepping to the left on the four-armed bodies of a man and woman painted blue and red respectively, 26in. (66cm.), by 37¼in. (94.5cm.), Nepal, early 19th Century A.D. (stretched and mounted)

4 A GOOD NEPALESE MANDALA OF THE YI-DAM SAMVARA, the deity depicted at the centre of the diagram in *yab yum* with his *sakti* Vajravarahi, his main arms embracing her in *vajra-humkara mudra*, his other ten arms outspread holding his attributes, his body painted blue, his four heads white, blue, green and red, dressed in *dharmapala* ornaments and garments, the *sakti* painted red and naked save for a bone skirt, the pair standing on a four-armed man and woman, the *sakti's* main female attendants placed at the cardinal points of the inner circle, the remainder of the mandala filled with the usual motifs and decorations, the space outside filled with four other small mandalas and twenty-two figures of seated deities and divines, the whole polychromed, with red and green most in evidence, 12in. (30.5cm.) by 12¼in. (31.1cm.), late 16th/early 17th Century A.D. (stretched and mounted)

5 A FINE AND INTERESTING NEPALESE SCROLL depicting nineteen of the twenty-two avatars of Vishnu, each numbered and with a short text, set in the midst of entwining flowering plants with huge multi-coloured birds flying amongst the foliage, the composition painted on an orange ground and framed with a green border, 72¾in. (183.8cm.) by 20¼in. (51.4cm.), 18th Century A.D. (stretched and mounted)

* *

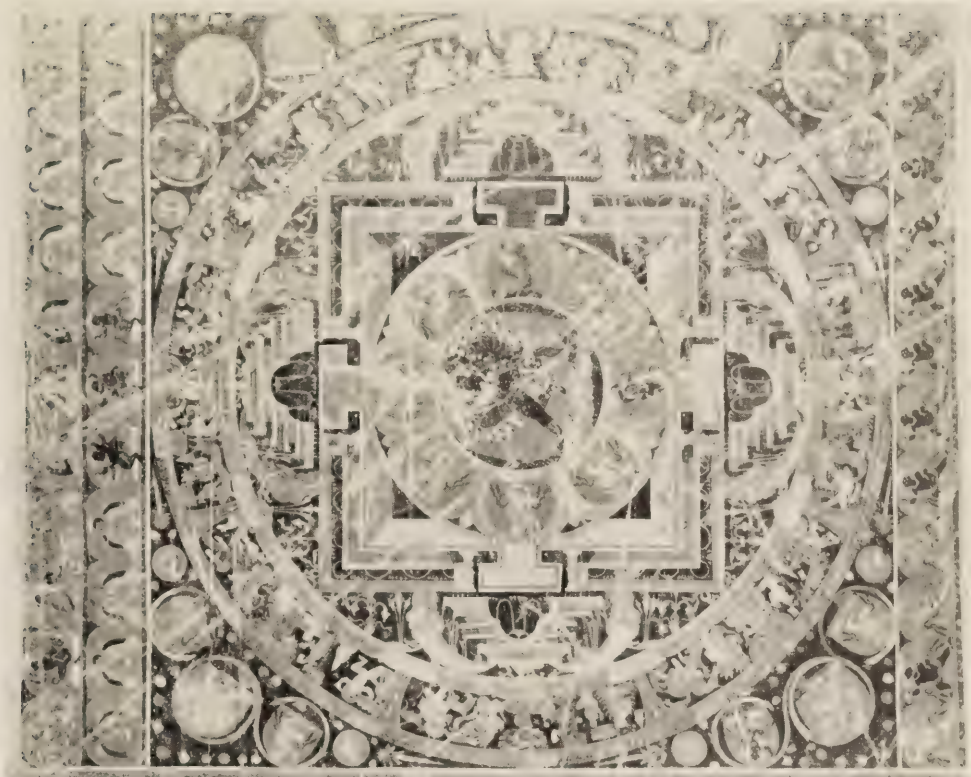
An avatar was the human or animal form assumed by a deity in order to save the world from some great danger or trouble. Vishnu was generally held to have incarnated himself ten times, but the Bhagavata Purana lists twenty-two incarnations (see Dowson, p. 38). The Scroll is missing a piece which was probably quite small and depicted the remaining three avatars, the foliage probably represents that of the fabulous Mount Meru, the site of Swarga, the heaven of Indra; the birds are probably the children of Garuda, king of the birds, the vehicle of Vishnu

6 AN INTERESTING NEPALESE PATA depicting a Stupa with a white dome and gilded eaves and pinnacle set in a green landscape with blue sky above, approximately forty-six deities and attendant figures with aureoles and lotus or cloud thrones placed on the stupa and in the landscape and sky, two scenes with figures depicted just below and to either side of the stupa, below that two figures in a chariot with a crowd to either side, low hills behind and worshippers to left and right of the Dharmapala Mahakala below, the pata with five lines of text in Devanagiri including the Napalese Samvat dates 912 and 931, 27in. (68.6cm.) by 36½in. (92.1cm.), early 19th Century A.D. (stretched and mounted)

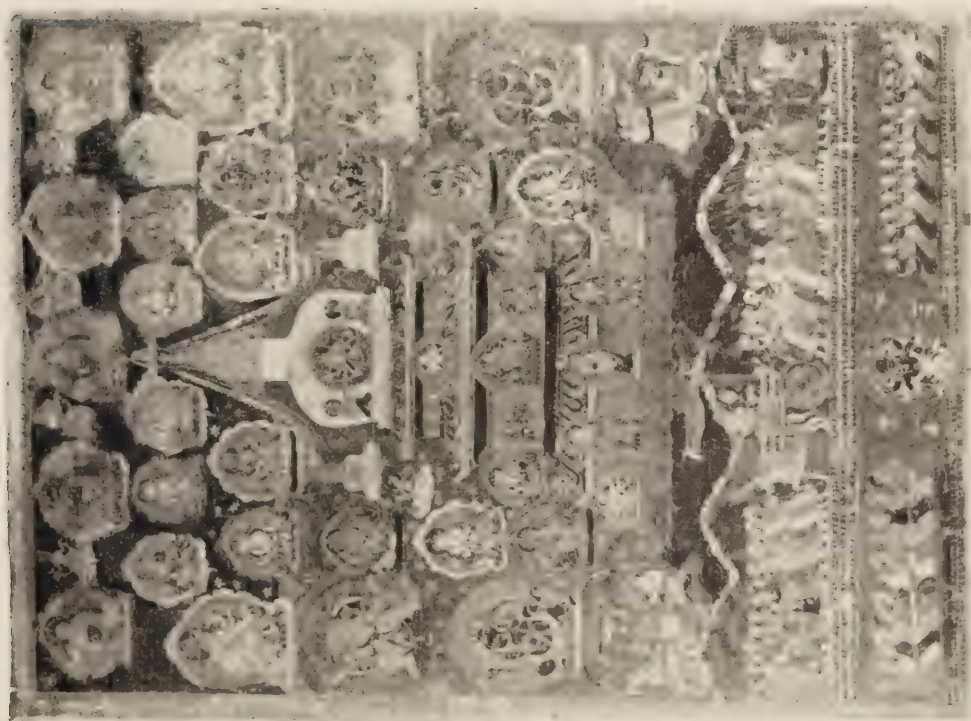
(See ILLUSTRATION)

7 A FINE NEPALESE MANDALA OF THE YI-DAM HEVAJRA, the deity depicted at the centre of the diagram standing to the left in *yab yum* with his *sakti*, his four legs in dancing attitude upon the bodies of humans, his sixteen hands holding *kapalas* filled with images of animals and Gods, his eight heads coloured red, blue white, yellow and brown with the third eye in each, the God in greenish-blue with his *sakti* a deeper blue, the diagram's inner circle with eight attendant dancing gods, the outer circle with scenes from Mahayana teachings, the space between filled by the red, green, white and gold sides of the square, the four doors, and various decorations, the space outside the outer circle with two lines of deities above it and one below, the remainder with six deities and a number of Buddhist symbols, the whole multicoloured, 16 3/5in. (41.5cm.) by 20½in. (52cm.), Nepal, 16th Century A.D. (stretched and mounted)

(See ILLUSTRATION)



7



6



8 AN ATTRACTIVE NEPALESE MANDALA OF A CROWNED BUDDHA, depicted at the centre of the diagram with gold skin, wearing a bodhisattva's ornaments and garments, seated in *dhyanasana* with his hands in *dharmacakra mudra* on a lotus throne with blue and red petals and surrounded by four Buddhas and four Bodhisattvas radiating around the diagram's inner circle, twenty-four deities outside forming part of the decoration of the square, the decoration outside it and within the outer circle composed of the usual zoomorphic, architectural and stylised foliate motifs, the outermost circle composed of radiating strips of foliate decoration coloured silver, blue, gold, red and green, forty-three Buddhas and other divinities placed in rows on a 'blue sea', background outside the diagram and within the red and gold border, 20 $\frac{3}{8}$ in. (51.7cm.) by 23 $\frac{7}{8}$ in. (60.7cm.), early 18th Century A.D. (stretched and mounted)

(See ILLUSTRATION)

9 A VERY FINE NEPALESE PATA OF A FEMALE BODHISATTVA, possibly a Tara, with red skin and richly patterned and jewelled Bodhisattva ornaments and garments, her left hand holding a *pasa* in front of her breast, her right hand resting on her knee, and holding a *sara*, the Goddess seated in *lalitasana* on a lotus throne with a complex backrest set on a multi-coloured dais with a red patterned backcloth and a gold arcade, the whole rich with plant and animal motifs and various multi-coloured decorations, four attendant deities set in a blue sky to either side of the arcade, the composition framed by gold lines and twenty attendant Gods, seven above and seven below, three at either side, the latter including Kalamanjusri (top left), Ganesha (centre left) and Kurukulla (bottom right), $19\frac{3}{4}$ in. (50.1cm.) by $22\frac{1}{2}$ in. (55.9cm.), 16th Century A.D. (stretched and mounted)

(See ILLUSTRATION)



NEPAL AND TIBET

10 A Nepalese gilt-bronze Figure of a Dakini, possibly rDo-rje phagmo, dancing on a human body with a *karttrka* in her raised right hand and *kapala* in her left hand, naked and wearing extensive turquoise-studded *dharmapala* jewellery and a long garland of skulls, her head with an angry expression, the third eye and a halo formed from her scarf, the divinity placed on a round lotus platform, 10½in. (27cm.), 18th Century A.D.

11 A Tibetan bronze Image of the Yi-dam Samvara in *yab yum* with his *sakti* Vajravarahi, the pair standing on the four-armed bodies of a man and a woman set on a round lotus plinth, the Yi-dam holding his attributes and *sakti* in his twelve arms, the two main arms in *vajra-humkara mudra*, his four heads with skull crowns and a chignon topped by a *cintamani*, his body clothed with *Dharmapala* ornaments and garments, the *sakti* naked, hung with *Dharmapala* ornaments and her usual skirt of human bone chains and holding the *karttrka* and *kapala*, the whole with traces of colour on the gilding, 9½in. (23.1cm.), 18th Century A.D.

12 A Tibetan gilt-bronze Image of the *Dharmapala* Yama stepping to the right on the body of a richly caparisoned cringing bull, his body naked and hung with a garland of skulls and the remnants of a silver and turquoise body harness, his bull's head in its angry aspect and crowned with a skull-tiara and horns of silver, the flaming hair rising up behind and painted red with a *vajra* in the centre, his left hand empty with a socket for a *kapala*, the right hand possibly in a variant of *vitarka mudra*, 9in. (22.9cm.), 18th Century A.D.

13 A NEPALESE GILT-BRONZE FIGURE OF A FOUR-ARMED BODHISATTVA, probably Raktalokesvara seated in *dhyanasana* on a lotus throne and wearing *bodhisattva* ornaments and garments, the five leaf crown with a ruby in the central leaf, the finely moulded head with high ushnisha, flaming halo and crystal *urna*, two of the four hands holding a *capa* and an *ankusa*, the third holding a bent *sara*, the fourth empty, 9½in. (24.1cm.), 16th Century A.D. (the lotus stand probably 19th Century)

14 A FINE NEPALESE BRONZE FIGURE OF A CROWNED BUDDHA seated in *dhyanasana* with his hands in *dhyana mudra*, wearing a Bodhisattva's three-leaf crown, ear-rings, necklace and bracelets, the hair tied in a chignon behind the crown, with a plain upper garment leaving the right shoulder bare and a long loose horizontally striated *dhoti*, 6in. (15.2cm.), c. 11th/12th Century A.D.

(See ILLUSTRATION)



KASHMIR

15 A KASHMIR BRONZE FIGURE OF MAITREYA, his eyes and urna inlaid with silver, four-armed, carrying the *utpala* and rosary in his two upper hands, his two lower in *anjali*, seated in *dhyanasana* on a tiered lotus throne, wearing an embroidered loin-cloth and other jewelled accoutrements, $4\frac{7}{8}$ in. (12.4cm.), c. 12th Century A.D.

INDIAN SCULPTURE

16 A GANDHARA GREY SCHIST FIGURE OF BUDDHA standing with his arms in the attitude of reassurance, the head with pendulous ears and circular *ushnisha*, the robe with well-defined folds moulded to the body, 22in. (55.9cm.), 3rd/4th Century A.D. (hands and feet missing)

17 A PALA DARK GREY STONE RELIEF carved with the Birth of Krishna, below the bed is a pair of slippers, bowls of food, casket of unguents, a mass of flowers and a lampstand, female attendants to right and left, 7in. (17.8cm.) by $13\frac{1}{4}$ in. (33.7cm.), c. 12th Century A.D.

18 ANOTHER PALA DARK GREY STONE RELIEF carved with the same subject, but with certain differing details, $8\frac{1}{2}$ in. (21.6cm.) by 20in. (50.8cm.), c. 12th Century A.D.

19 A PALA STONE STELE with rounded top, carved with the figures of Siva and Parvati, (*Uma-Mahesvara*), the Goddess is seated on her consort's left knee, their left legs pendent on their vehicles, the lion and the nandi bull, the four-armed God's upper left arm is round the shoulders of his consort, a trident in his upper right, 17in. (43.2cm.) by 13in. (33cm.) c. 10th/11th Century A.D.

20 A PALA BLACK STONE ARCHITECTURAL CARVING with the figure of the crowned Buddha, carrying the begging bowl, seated on a decorative cushion in *vajrasana* in a recessed columnar niche, a model stupa to either side of his head, scrolling foliate mouldings surround the niche, with beaded outer side borders, another diminutive figure of Buddha in similar pose and also carrying a begging bowl above the principal figure, 21in. (53.3cm.) by $13\frac{1}{2}$ in. (34.3cm.), c. 11th Century A.D.

* * For the style see de Leeuw, pl. 12a, h

*

21 A NORTHERN RAJASTHAN DARK-GREY STONE FIGURE OF SURYA, the Sun God, wearing the usual jewelled accoutrements and carrying lotuses in his two upraised hands (lower part of legs missing), $18\frac{1}{8}$ in. (46cm.), 12th/13th Century A.D.

(See ILLUSTRATION)



INDONESIA

22 A JAVANESE BRONZE 'ZODIAC' BOWL of almost straight-sided form, 6in. diam. (15cm.), 14th Century A.D.

* * For the type compare:
* Heine-Geldern, pl. 29
Krom, pl. XLIX

23 A BATAK DARK-BROWN WOOD PRIEST'S STAFF, the upper half decorated with five human figures placed one above the other and mingled with various natural and mythological animals, the lower half plain save for a human figure and two animals carved in relief, the staff's uppermost figure with a pointed headdress for affixing feathers and other decorations, 57 $\frac{3}{4}$ in. (146.6cm.), *Sumatra*

* * Compare:
* B.M. *Handbook*, 1925, fig. 73, no. 5
Joest Museum, pl. 74

24 TWO BATAK BONE CHARMS of narrow, tapering convex form, decorated on one side with incised zoomorphs and on the other with magical formulae in Batak script, 14 $\frac{1}{2}$ in. (36.8cm.) and 15 $\frac{3}{4}$ in. (40cm.), *Sumatra* (2)

* * Two examples of similar type are in the British Museum.
*

BURMESE GOLD JEWELLERY

The Property of C. H. Sevenoaks, Esq.

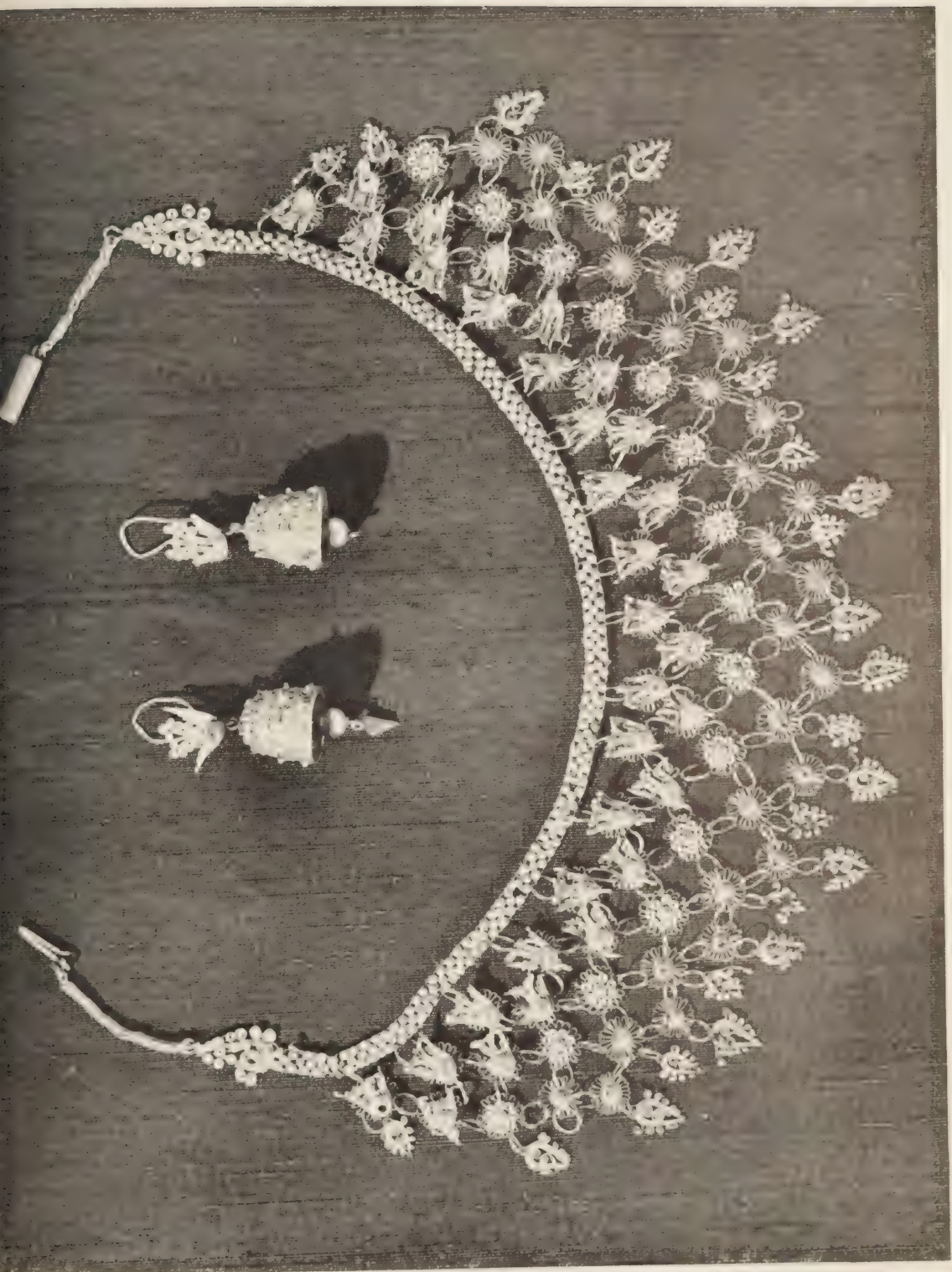
25 A FINE BURMESE GOLD NECKLACE with an elaborate design of diminutive filigree pendants consisting of exotic birds made of twisted gold wire, rosettes and petals, all conjoined by small plain gold rings and suspended from a linked chain surmounted by a close design of spirally twisted rosettes with central globules, with leaf-shaped terminals formed by spirally twisted hollow roundels, short chain beyond terminating in the clasp, 18th Century A.D.

(See ILLUSTRATION)

26 A PAIR OF BURMESE GOLD EARRINGS in similar technique to the last lot, in the form of a bell decorated with scrolling gold wire ornament with small gold rosettes interspersed and plaited gold wire horizontal bands, the hoop surmounted by an exotic bird (one bird damaged); also a Burmese gold wire Hair Ornament, the terminal in the form of an exotic bird; and a Fragment of Burmese gold filigree ornament (4)

* * * The above two lots were given to the owner's grandfather by a Burmese princess at the time of the first or second Burmese wars. They formed part of the Royal Regalia. The jewellery has been on loan to the Victoria and Albert Museum from 1959-1968.

(See ILLUSTRATION)



ESKIMO AND PACIFIC NORTH-WEST COAST ART

Various Properties

27 An Eskimo Lance Head with copper leaf-shaped blade, with long bone handle, the upper part of the handle with fibre lashings and rectangular pommel, $16\frac{1}{2}$ in. (42.8cm.); a Greenland Eskimo Axe with wood haft and stone blade, $4\frac{3}{4}$ in. (12.1cm.); a group of four small Eskimo bone Toggles; an Eskimo bone Knife with diminutive metal blade, two toggles attached at end of fibre cord, $11\frac{1}{4}$ in. (29.8cm.); and an Eskimo pistol-grip Chipper with fibre bound haft $9\frac{1}{2}$ in. (24.1cm.), *Mackenzie River Area* (8)

28 A Haida shale Pipe, the bowl in the form of a human head, the stem with a human figure bending backwards, the figure of an eagle behind, the mouth with ivory rim, $7\frac{1}{4}$ in. (18.4cm.), *Queen Charlotte Islands*

29 An Eskimo bone Pipe, the stem decorated with small shallow recessed roundels filled with dark colouring matter, 9in. (22.9cm.)

30 An Eskimo heavy-duty Harpoon, the wood shaft with finger rest and lashings, with curved walrus tusk foreshaft, bound on with thongs, $62\frac{1}{2}$ in. (158.7cm.)

31 A PACIFIC NORTH-WEST COAST WAR OR 'SLAVE' KNIFE, with pointed iron blade, the handle, attached by means of fibre lashings, in the form of the crouching bone figure of a bear, $17\frac{3}{4}$ in. (45.1cm.), *Tlingit*

* * For a relating example see Davis, fig. 32

* Since the Indians of the North-west Coast had no iron or steel except what they received in trade from the white men, the blades of their knives were made from hunting knives, bayonets or steel files re-worked for the purpose

32 A TSIMSHIAN CARVED WOOD RATTLE for the ceremonial use of a chief or a shaman, carved in two pieces and representing a raven, on its back the reclining figure of a man whose tongue is being drawn out by a frog, the raven's tail is turned up and ornamented with a hawk's mask, the breast also is ornamented with a hawk mask and finely carved totemic designs, with fibre bound handle, polychrome colouring in black, red and blue, 13in. long (34.3cm.), *Pacific North-West Coast*

* *
* The motif carved on the bird's back is symbolic of the transfer of poison from the frog to the man, giving him shamanistic power

(See ILLUSTRATION)





33 A FINE TLINGIT WOOD RECTANGULAR FRONTAL PLATE from a Chief's ceremonial headdress, carved with the figure of an eagle, its wings with totemic designs, the whole with black and red painted decoration, the eyes inset with roundels of abalone shell, the sides also enriched with rectangular inlays of abalone shell, the sides with small holes for the attachment of a basketry cap, 7in. (17.8cm.) by 6 $\frac{3}{4}$ in. (17.2cm.)

* * * Formerly in the Jacques Ulmann Collection

(See ILLUSTRATION)

AMERICAN INDIAN ART

34 AN IROQUOIS INDIAN CARVED WOOD 'BALL-HEADED' WAR CLUB in the form of a stylised clawed leg, the ball held by four claws, $18\frac{3}{4}$ in. (47.6cm.)

* * * The ball-headed wood club was the classic weapon in the hand-to-hand forest warfare of the eastern tribes

(See ILLUSTRATION)

35 A WEST INDIES CARVED WOOD HEAD-REST in the form of the stylised figure of an animal, with concave top and four short legs, the head of the animal projecting from one end, $14\frac{1}{8}$ in. (35.9cm.), *Carib*

(See ILLUSTRATION)

36 A CARIB GREENSTONE AXE, the terminal in the form of a highly stylised human figure, $9\frac{1}{4}$ in. (23.5cm.), *West Indies*



34



PRE-COLUMBIAN POTTERY

37 A Coclé orange pottery Pedestal Plate of shallow form, on flaring foot with triangular openwork motifs, the tondo decorated in grey, red and black with the figure of a crocodile god with large claws on hands and feet, against a background of plumes (*decoration worn*), 11½ in. diam. (29.2cm.), 6 in. high (15.2cm.), c. 1430-1480 A.D., Central Panama

* * For a plate with similar decoration see Lothrop, pl. IIA

38 AN AMUSING COSTA RICA POTTERY VESSEL in the form of an armadillo with ridged body and wide neck in the centre of its back, the whole covered in buff slip and with areas of brown paint on body forming reserved dots, the neck decorated in brown and red with a series of panels each containing a grotesque head, orange bands inside rim, 9¼ in. (23.5cm.), c. 1000-1500 A.D.

39 A PARACAS CAVERNAS HEMISPHERICAL POTTERY BOWL, the exterior rim with a zone of incised decoration filled with red, ochre, black and buff resin comprising two feline figures with noses in relief and a vencejo, with black base and reddish interior, 7 in. diam. (17.8cm.), c. 300-200 B.C.

40 A Nazca orange pottery Effigy Jar in the form of the bust of a man, on rounded base, holding three pepinos in his hands, his head forming the neck, details painted in grey, red, ochre and black, 9 in. (22.9cm.), c. 400-700 A.D., South Coast of Peru

41 A small Nazca circular pottery Dish, the interior with a central white-ground medallion containing a black and red fish, sides and exterior red, $4\frac{1}{4}$ in. diam. (10.8cm.), c. 300-500 A.D.; a Coastal Tiahuanaco pottery Bowl with flaring sides, the exterior with a frieze of animal heads with bared teeth in grey, red and black, dots between, base white and interior red, $4\frac{3}{4}$ in. diam (12cm.), c. 700-1100 A.D.; and an Inca orange pottery Bowl with rounded base, the incurving sides bearing three figures of zoomorphic monsters, chevron motifs between, decoration in red, buff, brown and black, two holes punched in rim, $4\frac{1}{8}$ in. diam (10.5cm.), c. 1400-1530 A.D., *South Coast of Peru* (3)

42 A Nazca pottery straight-sided Bowl on rounded base, the black-painted sides with a frieze of stylised birds in orange, red and buff, their heads turned backwards, base and interior dark red, $6\frac{5}{8}$ in. diam. (16.8cm.); a small Nazca pottery Bowl of similar form, the white exterior decorated with the black figures of four birds, their tails and wings displayed, enlivened with touches of red and grey, interior white, 5in. diam. (12.7cm.); and a Nazca-Wari pottery conical Bowl, exterior with two zoomorphic figures among octopus-like heads, concentric bands below, decoration in red, brown, buff and black on white ground, base and interior black, $5\frac{1}{8}$ in. diam. (13cm.), all c. 400-700 A.D., *South Coast of Peru* (3)

43 A Middle Nazca orange pottery shallow Bowl with straight sides and rounded base, interior red with the central figure of a stylised bird in brown, black, buff and white, groups of vertical stripes round sides, exterior red, 8in. diam. (20.3cm.), c. 300-500 A.D. *South Coast of Peru*

44 AN ATTRACTIVE NAZCA ORANGE POTTERY VESSEL in the form of a small plump bird, a brown painted spout in the centre of its back joined to the head by a flat bridge, the feathers of head and breast indicated by orange strokes, the wings and tail painted in brown, white and red, $3\frac{1}{2}$ in. high (8.9cm.), c. 400-700 A.D., *South Coast of Peru*

45 An Early Nazca pottery Bottle with spherical body and twin spouts joined by a strap handle, the upper surface of the body painted white and decorated on each side with a deity of the Trophy-Head Cult portrayed as a stylised ocelot, plant motifs and trophy heads protruding from its body, decoration in red, buff, orange, grey and black, spouts and handle brown, $7\frac{1}{2}$ in. (19.1cm.), c. 100-300 A.D., *South Coast of Peru*

46 An Early Nazca pottery Vessel with rounded body, flattened base and twin spouts (one broken) joined by a strap handle, the red painted body with two groups comprising a pair of humming birds in black, grey, red and buff sucking from a flower, base with frieze of red and black pods on white ground, $6\frac{1}{8}$ in. (15.5cm.); and a diminutive Nazca Vessel of similar form, the brown-painted body with a stylised bird on each side, decoration in white, grey and black, spouts brown (one broken) and base with brown band, $3\frac{1}{2}$ in. (8.9cm.), both c. 100-300 A.D., *South Coast of Peru* (2)

47 A Nazca pottery Bowl with rounded base and out-flaring rim painted on exterior against buff ground with the figure of a complex deity of the Trophy-Head Cult, a string of discs to either side of the face and snake-like heads protruding from the elongated body, large trophy-head projecting from tail, decoration in orange, grey, brown, white and black, interior red, $5\frac{1}{4}$ in. diam. (13.3cm.); and a small Nazca pottery Beaker on rounded base with inward-slanting sides, exterior with four trophy heads outlined in black on white ground, interior and base red, $3\frac{1}{4}$ in. (8.2cm.), both c. 400-700 A.D., South Coast of Peru (2)

48 AN ATTRACTIVE NAZCA POTTERY BOWL on rounded base, with straight sides, the exterior decorated in orange and white on a brown ground with a frieze of long-necked birds, base and interior red, $7\frac{7}{8}$ in. diam. (20cm.), c. 400-700 A.D., South Coast of Peru

49 A Tihuanaco orange pottery Vessel in the form of a realistically modelled figure of a monkey, on high base around which its tail is coiled, a spout protruding from tail, the details in black and grey, decorated on the body in grey, white, purple and black with two complex twin-headed deities and abstract motifs on arms, legs and chest, $7\frac{1}{4}$ in. (18.4cm.), c. 700-1100 A.D.; and an Inca orange pottery Jar with rounded body, narrow cylindrical spout and two lug handles on shoulders, upper surface of body decorated in red, black, grey and buff with two zoomorphic motifs, 9 in. (22.9cm.), 15th Century A.D. (2)

50 An Early Nazca pottery Vessel with twin spouts joined by a flat bridge, the spherical body painted black and decorated on either side with a large figure of a bird sucking from a flower, the decoration in white, red and orange, red band below and spouts reddish brown, $7\frac{1}{2}$ in. (19cm.), c. 100-300 A.D., South Coast of Peru



54
53

52
51

51 A MOCHICA IV BUFF-GROUND POTTERY STIRRUP VESSEL with mound-shaped body divided into two registers by a wavy line, each containing a frieze of seated warriors, groups of weapons between them and another group below spout, the handle and spout decorated with snakes and dragons, the decoration in orange slip, $11\frac{1}{4}$ in. (28.5cm.), c. 200-550 A.D., *North Coast of Peru*

(See ILLUSTRATION)

52 A NAZCA POTTERY VESSEL in the form of a Trophy-head with twin spouts joined by handle protruding from crown, the hair painted brown and forming rim behind, the pink face with features in relief and brown-painted details, red mark in centre of forehead and spouts also red, white linear design down centre of hair, $4\frac{1}{2}$ in. (11.4cm.), c. 400-700 A.D., *South Coast of Peru*

* * For a relating example see Sawyer, p. 29

(See ILLUSTRATION)

53 AN INCA DARK POTTERY VESSEL in the form of a standing male figure, wearing a cylindrical cap and his pierced ears with circular ear-rings, $9\frac{7}{8}$ in. (25.1cm.), 9th/14th Century A.D.

* * Exhibited: Museum of Primitive Art, New York, 20th November, 1963—2nd February, 1964, Exhibition 'Art of Empire: The Inca of Peru'

(See ILLUSTRATION)

54 A PARACAS POTTERY BOWL with slightly convex sides, the decoration in polychrome red, green and yellow with feline monsters and scalinated designs, 5 in. diam. (12.7cm.), *South Coast of Peru, Cerro Cordoba in Ocucaje Province, c. 500 B.C.*

(See ILLUSTRATION)

PRE-COLUMBIAN STONE SCULPTURE

55 A Costa Rican stone Figure of a male deity of highly stylised block-like form, his arms crossed over his chest, $17\frac{1}{2}$ in. (44.5cm.), *Diquis Delta, Pacific Coast of Southern Costa Rica, probably 500-1500 A.D.*

56 A FRAGMENT OF A TEOTIHUACAN BLACK STONE MASK, with sunken eyes, $7\frac{1}{4}$ in. (18.4cm.), c. 500 A.D.

57 A Totonac stone seated Figure of a male deity, his hands folded over his knees, wearing a crested headdress, $11\frac{1}{2}$ in. (29.2cm.), c. 500-900 A.D.



58 A HUAXTEC STONE FIGURE OF AN ELDERLY MAN, standing with his heavily lined face thrust forward, his body bent, his two hands clasping a serpent-headed staff before him, on tall, narrow, rectangular base, $19\frac{1}{2}$ in. (49.5cm.), *Northern Gulf Coast of Mexico*, c. 900 A.D.

* * * An example of similar type is in the British Museum

(See ILLUSTRATION)

59 A HUAXTEC STONE FIGURE OF A FEMALE DEITY, of flattened, stylised form, unworked behind, wearing a winged headdress, her eyes set close together, her arms folded across her body, $25\frac{1}{4}$ in. (64.1cm.), *Northern Gulf Coast of Mexico, c. 900 A.D.*

* * * Formerly in the Jacques Ulmann Collection

(See ILLUSTRATION)

60 AN AZTEC GREY BASALT KNEELING FIGURE OF CHALCHIHUITLICUE, Goddess of Water, 'Our Lady of the turquoise Skirt', she is represented as a young girl wearing a poncho with points at back and front, with large circular disc earrings and diadem, the face realistically carved, with sunken eyes, $13\frac{1}{4}$ in. (33.7cm.), *Valley of Mexico, c. 1500 A.D.*

* * * Formerly in the Jacques Ulmann Collection
* A similar example is in the British Museum

(See ILLUSTRATION)



60



59

61 AN AZTEC GREENSTONE FEMALE FIGURE OF THE Maize Goddess, seated, her hands clasping her stomach, wearing a double-stranded necklace and circular earplugs, with small sunken eyes, inverted 'T'-shaped nose and thin lips, a fillet round the hair which is tied in long strands at the back, hole in crown of head, $4\frac{3}{4}$ in. (12.1cm.), c. 1500 A.D.

62 A dark grey basalt Aztec Figure standing with his right arm raised, his left by his side, wearing a girdle tied in front and winged headdress, 22in. (55.9cm.), c. 1500 A.D.

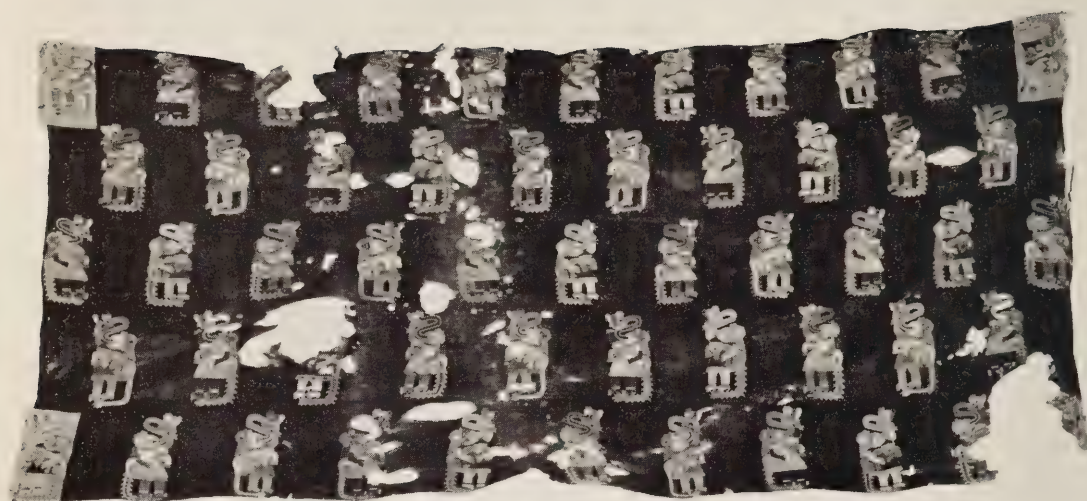
63 AN IMPORTANT AZTEC STONE FIGURE OF A MALE DEITY seated cross-legged on a stepped, square pedestal, wearing a girdle elaborately tied in the front, his hands resting on his knees, with heavily lined face, open mouth and deep sunken eyes, $25\frac{1}{2}$ in. (64.8 cm.), c. 1500 A.D.

* * This figure represents Huehuetēotl, 'the Old God', creator of fire

Formerly in the Jacques Ulmann Collection

(See ILLUSTRATION)





64



64 (detail)

TWO PERUVIAN FUNERARY MANTLES

64 A FINE PARACAS NECROPOLIS FUNERARY MANTLE embroidered in wool on a black cotton ground with five rows of complex anthropomorphic deities of the Trophy-Head Cult, each with human body and limbs, long tail terminating in a trophy-head, stylised head wearing feline mask and long curling tongue also terminating in a trophy-head, they carry under one arm a long-tongued puma whose feet end in trophy-heads, the other arm is raised holding two heads by their hair, the hems of their tunics decorated with diminutive figures of whales, each figure in a different combination of colours, chiefly green, purple, yellow, pink, blue, red, black, buff white and olive green, each corner with a rectangular panel (one now missing) embroidered with a similar figure against a red background, with knitted border and fringing, 93in. long (236.2cm.) by 42in. wide (106.7cm.), c. 200 B.C., *South Coast of Peru (worn)*

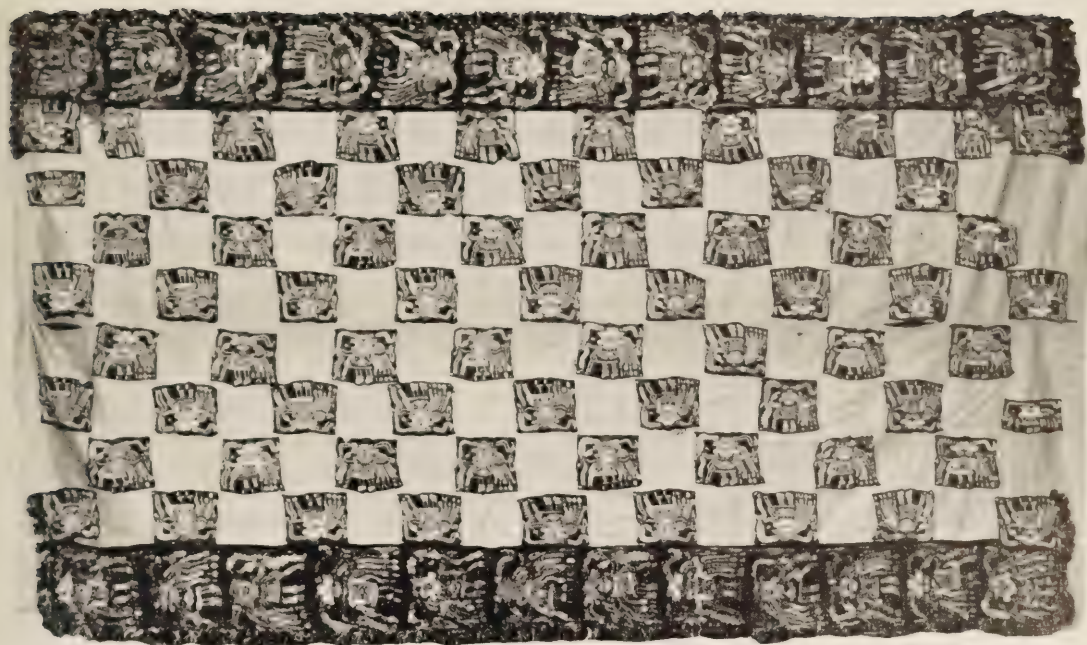
* * For an example in similar style see Kubler, p. 148B
* Also see Lothrop, pl. CXLI

These embroidered mantles were used to wrap up the dead like mummies; they were then laid away on the Paracas Peninsula. Almost all the methods of weaving were known in that now extinct world. Something like 190 colours and shades were available to the artists to convey their prayers to the gods and demons of the outer world. The dead, in their conception, were intermediaries between the living and the powers of the Beyond. The 'mantas' from Paracas employ colours symbolically, but the exact meanings have been lost to us. The materials used for these burial blankets were cotton, alpaca or vicuna wool

(See ILLUSTRATION)

65 A GROUP OF FRAGMENTS FROM A PARACAS NECROPOLIS FUNERARY MANTLE comprising the two outer borders and eight rows of rectangular multi-coloured panels each embroidered in wool with the figure of a grotesque Trophy-Head Cult Deity, on a black background with stylised head, wearing a large elaborate headdress from which protrude snake-like creatures terminating in trophy-heads, the deity grasping similar objects in his upraised hands and with mask at his breast, the outer borders with a frieze of grotesque figures, similar but larger, also against a black background, with knitted edge and fringing, traces of the original brown cotton round four of the rectangles, the whole mounted on modern pink cotton in the original manner, 102in. long (259.1cm.) by 59in. wide (147.3cm.), c. 200 B.C., South Coast of Peru

(See ILLUSTRATION)



65



65 (detail)

OCEANIC ART

MELANESIA

SOLOMON ISLANDS

66 A Solomon Islands tridacna shell Kap-Kap surmounted by an openwork smaller turtle shell pendant carved with a central four-petalled rosette, outer borders of delicately outlined geometric designs and serrated edges, the two pieces joined together by means of beaded fibre drawn through a central hole, $4\frac{5}{8}$ in. diam. (11.8cm.), *Savo*

* * * Formerly in the Collection of the Rev. Codrington, D.D.

NEW IRELAND

66A A NEW IRELAND CARVED WOOD MALANGGAN HELMET-TYPE DANCE MASK of grotesque human form, with pendulous ears, beaked nose, and open mouth with bared teeth, the hollow crescent-shaped eyes with pupils of operculae (valves) of snails, with polychrome geometric decoration in orange-red, yellow, black and white, with large domed fibre headdress with central crest composed of yellow-stained palm fibre tufts, cotton attachments round the headdress, the ears with beaded pendants, 15in. (38.1cm.)

* * * The central crest is an allusion to the practice of shaving the sides of the skull during mourning and leaving only a single longitudinal band of hair in the centre
* * * Ancestor rites were the dominating feature of the New Ireland culture: almost all New Ireland carvings are connected with Malanggan, this being the name given to the ritual cycles staged in commemoration of dead ancestors

(See ILLUSTRATION)

67 A NEW IRELAND WOOD ANCESTOR MEMORIAL CARVING in the form of a long-beaked bird, with intricately carved outstretched wings, carrying a human figure in its beak, the figure with two short sticks and standing on a semi-circular beam, red, white, and black painted decoration, 36in. long (91.5cm.) by 8½in. (21.6cm.)

* * * Formerly in the Jacques Ulmann Collection
* *

(See ILLUSTRATION)



66A



67

NEW GUINEA

68 A NEW GUINEA CARVED WOOD FOOD BOWL of oval, boat-shaped form, the sides with two lugs for suspension and carved below with the stylised figures of two birds, lunate motifs to either side, the decoration enlivened with white pigment, the ends also pierced with holes for suspension, $25\frac{1}{8}$ in. (63.8cm.), *Huon Gulf, Tami Island*

69 ANOTHER, of similar type, but with more elaborate decoration, $21\frac{3}{4}$ in. (55.5cm.), *Huon Gulf, Tami Island*

70 A New Guinea wood Figure of a crested bird standing on a round base, black, white and red ochre painted decoration, $26\frac{3}{4}$ in. (67.9cm.), *Sepik River*

71 A Sepik River carved wood Ancestor female Figure standing with her hands on her hips, with large slightly grotesque head, the eyes outlined in bone, the decoration in red ochre, white and dark grey, 20in. (50.8cm.), *New Guinea*

72 A New Guinea basketry Mask in the form of a stylised human head of crescentic form with tufts of hair attached, nose, eyes and forehead in relief in the centre, the mouth shown as a ridge below, black, deep ochre and white painted decoration, 15in. (38.1cm.), *Sepik River*

73 A New Guinea wood Canoe-prow Ornament carved with elaborate designs derived from the head of a frigate bird, $11\frac{1}{2}$ in. (29.2cm.) by $22\frac{1}{2}$ in. (56.2cm.), *Massim River Area*

* * For a relating example see Guiart, fig. 310
*

74 A fine Trobriand Islands palmwood Club with a large semi-circular pommel and a broad square-ended blade decorated with a rectangular panel of scrolling motifs on each side, each enlivened with lime, good patina, $29\frac{3}{8}$ in. (74.6cm.), *New Guinea*

* * For the type see:
*

Chauvet, p. 69, fig. 258
Guiart, pl. 74

75 A fine Trobriand Islands wood Club with a rounded lobed pommel, and a broad square-ended blade decorated on both sides with a panel of scrolling motifs, with a stylised bird's head and neck forming a medial decoration, enlivened with lime, fine patina, $22\frac{1}{2}$ in. (57.1cm.); and another, similar, but without the medial motif, $21\frac{1}{4}$ in. (54cm), *New Guinea* (2)

76 A fine New Guinea palmwood lime Spatula, the handle in the form of the head and upper part of a male figure, with his hands together on his stomach, and beard curving on to the breast to form a hole for suspension, the face with round eyes, grinning mouth and pierced ears, the features filled with lime, good patina, $12\frac{1}{2}$ in. (31.8cm.), *Massim River Area*

77 A fine New Guinea palmwood lime Spatula, the handle in the form of a naked squatting female figure with hands clasped below the breasts, the face with heavy forehead and grinning mouth, shoulder blades and breasts indicated by circular scrolling motifs, features filled with lime, good patina, $13\frac{1}{2}$ in. (34.3cm.), *Massim River Area*

78 A New Guinea wood lime Spatula, the handle in the form of a squatting man with hands on chest, scrolling motifs on shoulders and neck, $16\frac{1}{8}$ in. (40.9cm.); and another, the handle in the form of a stylised female figure, the top of the blade with pierced decoration on each side, $13\frac{1}{2}$ in. (34.3cm.), *Massim River Area* (2)

* * For the second example see Chauvet, p. 62, pl. 227
*

79 A Group of New Guinea wood lime Spatulas with openwork handles decorated with scrolling, zig-zag and frigate bird motifs, all but one with the incised decoration filled with lime, 13in. (33cm.)/ $17\frac{1}{2}$ in. (44.5cm.), *Massim River Area* (5)

80 A Trobriand Islands wood Harvest Dance Shield (*kaidiba*), the two ends joined by a horizontal bar forming the handle, the ends carved with interlocking designs derived from the head of a frigate bird, polychrome decoration in red, black and white, $26\frac{1}{2}$ in. (67.3cm.), *Massim River Area, New Guinea (slightly damaged)*

For the type see:

Chauvet, fig. 190, p. 53

Cranstone, pl. 11a

Linton and Wingert, p. 144

Leenhardt, p. 131

81 A Trobriand Islands carved wood convex Shield of slightly tapering oval form painted with anthropomorphic designs in black, red and white, handle behind, $29\frac{5}{8}$ in. (75.3cm.), *Eastern Papua, Massim River Area* (decoration worn)

* * For the type see:

B.M. *Handbook*, fig. 118

Chauvet, fig. 191, p. 53

Cranstone, fig. 8, p. 44

Linton and Wingert, pl. 148

Zervos et al., fig. 42

82 A New Guinea carved wood Ceremonial Board from a men's house, of leaf-shaped form with tanged handle, decorated with a stylised humand mask in low relief, in each corner a large leaf-shaped panel filled with chevron ornament, the decoration in light and dark-brown on a whie ground, the top with a hole for suspension, $33\frac{1}{4}$ in. (85.7cm.), *Papuan Gulf*

* * See Guiart, p. 147, no. 111

Also for this type of carving and a general discussion of the subject see Newton



83 A FINE NEW GUINEA WOOD COMMEMORATIVE BOARD of long, narrow rectangular form, with central medial rib, decorated in low relief with a stylised grotesque human mask, zoomorphic and other abstract designs, two raised ridges behind, pierced with holes for attachments, $63\frac{1}{4}$ in. (160.6cm.), *Sepik River Area*

* * Brought back by 'La Korrigane' Expedition, 1934-36

For the type see:—

Kelm, fig. 197

Wellcome, no. 346

(See ILLUSTRATION)

84 A NEW GUINEA CARVED WOOD COMMEMORATIVE BOARD of long oval form, decorated in low relief with a highly stylised human figure, his limbs carved in three separate panels, two panels of chevron ornament in the upper corners, hole for suspension in the centre, white, brown and deep ochre polychrome decoration, $60\frac{1}{2}$ in. (153.6cm.), *Papuan Gulf*

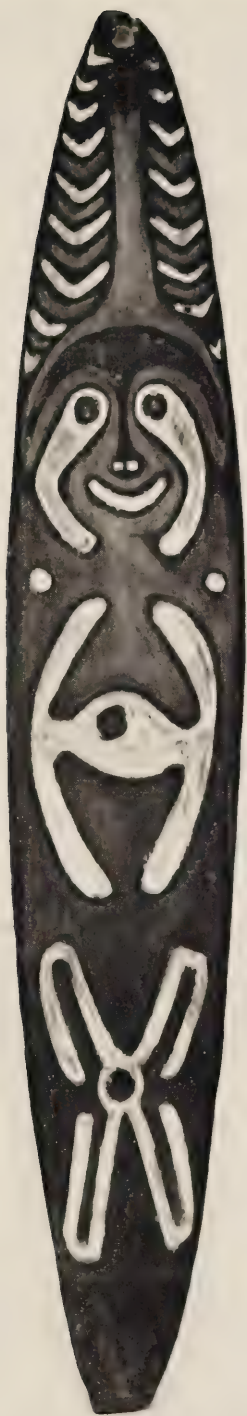
* * The boards were made to commemorate some event in the life of its owner or family

(See ILLUSTRATION)

85 A NEW GUINEA WOOD CEREMONIAL BOARD FROM A MEN'S HOUSE, of narrow oval form with short tanged handle, decorated in low relief with a highly stylised human figure, leaf-shaped panels in each of the four corners filled with chevron ornament, the two upper panels also with circular motifs, probably representing eyes, the decoration dark brown on a white ground, the sides with two holes with raffia attachments, 41in. (104.1cm.), *Papuan Gulf*

* * Formerly in the Jacques Ulmann Collection
* Compare Guiart, p. 147, no. 111

(See ILLUSTRATION)



84



85

NEW HEBRIDES

86 A RARE NEW HEBRIDES STONE ANCESTOR HEAD of highly stylised cylindrical form with rounded ends, 10in. (25.4cm.), *Mallicolo*

* * These heads were used in magic rites associated with the acquisition of pigs

For a relating example see Guiart, *Nouvelles Hebrides*, p. 52

Similar examples are in the British Museum

87 A NEW HEBRIDES TREE FERN HUMAN MASK of grotesque form with two boar's tusks inserted at the ends of the elongated mouth and curving up to the tips of the eyebrows, with large nose, tiny eyes, weals on the cheeks, the whole decorated with red, green, black and white earth pigments, spiders webbing attached for fitting over the wearer's head, 9½in. (24.1cm.), with attached label, 'New Hebrides 1891'

88 A LARGE NEW HEBRIDES FERNWOOD ANCESTOR FIGURE, the head with elongated, concave face with large circular eyes, sharp nose and domed coiffure, the body realistically modelled with hands held to the stomach, 100in. (254cm.)

* *
* New Hebrides Art is inextricably connected with socio-religious ceremonies which constitute a fundamental factor in this culture. In a society made up of rigidly graded social levels, these ceremonies mark a man's constant endless progression from one grade to another. Position is not hereditary; every man through his own efforts must accumulate the wealth necessary to advance from grade to grade. His position as an ancestor afterwards depends on the grade he has succeeded in reaching during his lifetime. Payment is made in pigs which constitute the most important item of wealth. Fern figures are set up by the candidate at his grade ceremonies at the edge of the large ceremonial ground in front of the men's house. They are made to honour and to solicit the aid of revered ancestors whose spirits they temporarily house during the rites. Formerly in the Jacques Ulmann Collection

(See ILLUSTRATION)





89 ANOTHER, with similar head, the body of purely cylindrical form, 73in. (185.4cm.)

* * * Formerly in the Jacques Ulmann Collection

(See ILLUSTRATION)

90 ANOTHER, the face of more elaborate, highly stylised form, modelled around a series of deep grooves, an animal climbing up the front of the slender, cylindrical body, 69in. (175.2cm.)

(See ILLUSTRATION)



HAWAII

91 A HAWAIIAN CARVED WOOD HEAD-REST, the top of concave form with flaring ends, medial ridge underneath, on four bulbous legs with out-turned feet, $13\frac{1}{2}$ in. (34.3cm.) by $5\frac{3}{4}$ in. (14.6cm.)

POLYNESIA

92 A Polynesian circular wood Kava Bowl with flattened rim, on six legs, lug pierced with two holes on one side for suspension, 14in. diam. (35.6cm.), *Fiji*

* * The ceremonial uses of bowls in Polynesia were many, but by far the most distinctive of all was the serving of kava, only drunk by the Polynesians. Kava is a drink made from the dried root of the pepper plant. It is a mild narcotic

93 ANOTHER, larger, with fourteen legs, lug pierced for suspension on one side, $18\frac{7}{8}$ in. diam. (47.9cm.), *Fiji*

94 A Polynesian carved wood circular Kava Bowl with a plain flat rim, standing on twelve tapering feet, rectangular pierced lug on one side for suspension, $18\frac{1}{2}$ in. diam. (47cm.), *Fiji*

95 A Samoan carved wood Chief's Kava Bowl of circular form, with flattened rim, row of zig-zag decoration below, on fourteen short feet, inverted castellated motifs between them, pierced lug for suspension between them, $15\frac{1}{4}$ in. diam. (38.8cm.)

96 A Polynesian dark wood Pole-Spear with a long finely scalloped blade, a triple 'V'-shaped collar at the butt and a band of six vertical motifs at the base of the blade, $96\frac{3}{4}$ in. (245.8cm.), and another, similar, the blade narrower with a collar of eyes at the base of the blade, $95\frac{1}{8}$ in. (241.6cm.), and another with a still narrower blade, 96in. (243.9cm.), all *Raratonga* (3)

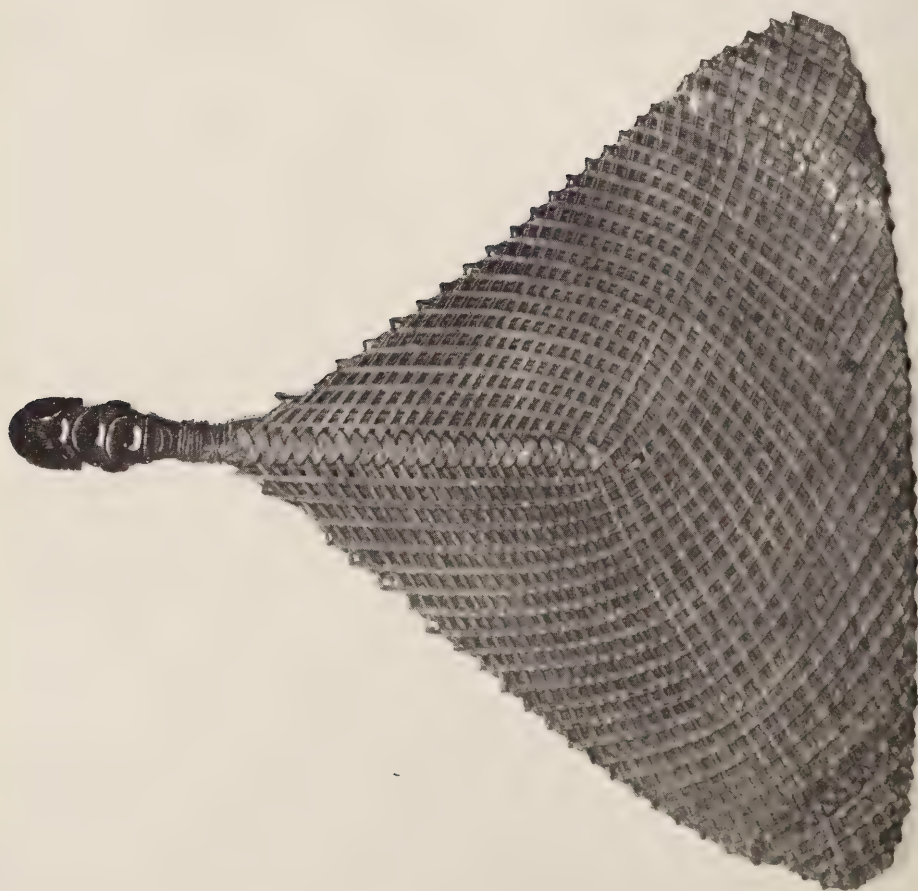
* * For the type see:—

Dodd, fig. 154

Oldman, pl. 30

97 A Tonga dark-coloured woven fibre boat-shaped Basket with a flat base and convex sides decorated with lighter coloured triangular panels of plaited fibre, a plaited fibre carrying rope running from the middle of each end and side and joined at the centre, approximately 35in. (88.9cm.) by 20in. (50.8cm.), *Polynesia*

98 A Cook Islands wood Ceremonial Adze with a circular haft entirely covered with zig-zag and 'K'-shaped motifs, the sinnet binding in fair condition, the fine basalt blade chipped on the edge, $25\frac{3}{4}$ in. (65.4cm.); and another, made of lighter wood with slightly better binding and a larger blade, 27in. (68.5cm.); and two New Caledonia bird-headed Clubs with long pointed blades, one with two bands of plaited fibre on the haft, the other with a thickening of the haft at the handling end, 32in. (81.3cm.), $32\frac{1}{2}$ in. (82.5cm.) (4)



99 A VERY RARE COOK ISLANDS SACRED CHIEF'S FAN, the body of triangular section and made of plaited sennit, the handle in the form of two stylised male figures back to back, lunate motifs below, the handle with fibre lashings, $21\frac{1}{2}$ in. (54.6cm.), *Rarotonga*

* * For a similar example see Oldman, *Polynesia*, pl. 9, no. 400
* A similar example is in the British Museum

(See ILLUSTRATION)

MARQUESAS ISLANDS

100 A Marquesa Islands whale ivory woman's ear ornament, stylised figure on the side and on the terminal, circular shell base, $2\frac{1}{8}$ in. (5.5cm.); and another, similar, $2\frac{1}{8}$ in. (5.5cm.) (2)

For the type see:

Oldman, pl. 113

Wardell, fig. 48

101 A FINE MARQUESAS ISLANDS DARK BROWN CASUARINA WOOD CLUB, (*u'u*), the terminal carved on both sides with a stylised human face, the nose and the eyes in the form of three raised human masks, the latter surrounded by a circle of rayed motifs, the top of the semi-circular head hollowed to fit the armpit, with two projecting lugs at either side of the cheeks, a series of abstract designs and eye motifs below, 53in. (134.6cm.), *Polynesia*

* * Compare:

Oldman pl. 91-96

Wardwell pl. 42-44

102 ANOTHER MARQUESAS ISLANDS DARK BROWN CASUARINA WOOD CLUB (*u'u*), the terminal carved on both sides with a stylised human face, the nose and eyes in the form of three raised human masks, the eyes surrounded by a circle of rayed motifs, a very stylised mask above the arched eyebrows, the top of the head slightly hollowed to fit the armpit, a projecting lug at either side of the cheeks, a band of abstract designs and eye motifs below, the shaft bound with a short strip of plaited fibre for handling, $55\frac{1}{2}$ in. (140cm.), *Polynesia*

103 A FINE MARQUESAS ISLANDS DARK BROWN CASUARINA WOOD STAFF, the terminal decorated with a ball of human hair tufts attached to a band of sinnet netting below it, the haft circular in section, slightly flattened and widened at the base and decorated with three pairs of typical stylised figures standing back to back with hands on stomachs, knees together and feet apart, the top two pairs with the space between them hollowed out, $61\frac{1}{2}$ in. (155.5cm.), *Polynesia*

* For a similar example see Oldman, pl. 98

104 A RARE AND IMPORTANT MARQUESAS ISLANDS WOOD TOTEM POLE carved with a large stocky male figure, his hands to his stomach, the head of rounded form with close-set eyes and open mouth showing tongue, with rectangular ears, surmounted by a smaller similar figure standing on rectangular ridge, both figures painted extensively both back and front with elaborate tattooing, the colouring black and green with touches of red, $90\frac{3}{4}$ in. (230.5cm.)

* * Provenance:

Chadourne Collection
Ulmann Collection

Literature:

Zervos et al, fig. 149-150

Tattooing was widespread among the Polynesians and was considered a great art. Missionaries, however, preached its sinfulness, prohibited it on religious grounds, and the tradition therefore was gradually destroyed. It is thought that all the tattoo motifs used in the Marquesas Islands were derived from the human body or parts of it, though not in a representational way. For a discussion of the subject in general and of the motifs used (together with drawings), see Dodd, pp. 317-340. The tahuana restricted his spectrum to two colours, namely the yellow-brown skin and the blue-black tattoo dye. The greenish-yellow colouring of this sculpture is obviously intended to represent the skin and the black the tattoo dye

(See ILLUSTRATION)





EASTER ISLAND

105 A LARGE EASTER ISLAND WOOD EMACIATED MALE FIGURE (*moai kavakava*), the face with deep set eyes inset with bone and obsidian, thick eyebrows, sunken cheeks, long nose, small goatee beard, and long, pendulous ears, the elongated body with markedly protruding rib-cage and shallow low-cut abdomen, the arms held tightly by the sides, standing in a forward-leaning stooped pose, $23\frac{3}{4}$ in. (60.3cm.)

* * * These figures were kept in huts and wrapped in tapa cloth for use in religious dances and for display during festivals, especially at harvest time. They were given the place of honour at the ceremonies, and could be animated by supernatural forces

Compare :

Chauvet, figs. 44-51

Metraux, fig. 8

Tischner, fig. 94

Oldman, *Polynesia*, pls. 74-78

(See ILLUSTRATION)

106 AN EASTER ISLAND WOOD FEMALE FIGURE (*moai paepae*), the head similar to that of the preceding lot, the body of flattened form with pendent breasts, the left arm by her side, the right arm held across the chest, the fingers carefully indicated, $23\frac{1}{2}$ in. (59.7cm.), *Polynesia*

* * For the type see :

Oldman, *Polynesia*, pls. 83-84, nos. 347 and 341
Wardell, fig. 68

(See ILLUSTRATION)





The Property of the late Mrs. J. L. Dickson

107 A SMALL RARE EASTER ISLAND WOOD MALE FIGURE, the slightly grotesque, child-like head with eyes inlaid with obsidian, its arms held rigidly at its sides, the back of the neck with a hole for suspension, $8\frac{1}{8}$ in. (20.7cm.)

* * For relating examples see Oldman, *Polynesia*, pls. 80-81

(See ILLUSTRATION)

MAORI ART

Various Properties

108 A MAORI CARVED WOOD CEREMONIAL TAIHAHA or quarterstaff, the terminal in the form of a grotesque head with a protruding dagger-like tongue, the haft sword-shaped, rounded at the end and flattened, the whole entirely covered with scrolling and dentate motif decoration, 64 $\frac{3}{4}$ in. (164.5cm.), *New Zealand*

109 A Maori long-handled wood Fighting Axe (*kakauroa*), fitted with an iron blade of European type, a band of decoration enlivened with a haliotis shell eye below the blade, the haft decorated with a very highly stylised mask with the pointed lower section serving as its tongue, 70in. (177.8cm.), *New Zealand*

110 A Maori long-handled wood Fighting Axe (*kakauroa*) decorated with a highly stylised open-mouthed mask, its tongue forming the pointed end of the haft, the iron blade of European type, 53 $\frac{7}{8}$ in. (136.8cm.); and another, smaller and made of darker wood with the mask carved further from the point of the haft, 43 $\frac{1}{2}$ in. (110.5cm.), *New Zealand* (2)

111 A MODEL OF A MAORI WOOD CANOE, the lower part of the hull undecorated, the topsides (*rauawa*), stern-post (*tau-rapa*), and figure-head (*tau-ihu*), with its transverse board and washboards, all carved with linear designs and tiki-like figures and decorated with roundels of haliotis shell, 74in. (188cm.), *New Zealand*

* * The details of the canoe may be compared to those in Hamilton pp. 40-41 and elsewhere. The figure-head closely resembles the one described by the same author on page 12 as 'very scarce'

112 A MAORI GREENSTONE TIKI or pectoral ornament, in the form of a grotesque male figure, his head tilted to the right, his eyes inset with roundels of sealing-wax, his hands on his hips, the lower edge bevelled off like the cutting edge of an axe, $4\frac{3}{8}$ in. (11.2cm.), *New Zealand*

113 A LARGE MAORI GREENSTONE TIKI of typical grotesque form, the head in a frontal position and the eyes inset with roundels of sealing wax, the top of the head pierced with a hole for suspension, 5 in. (12.7cm.), *New Zealand*

114 A Maori greenstone Mere with spatulate blade, the grooved butt with large hole pierced for suspension, 14 in. (35.6cm.)

* * Compare Hamilton, pl. XXXI, fig. I

115 A MAORI WOOD BIRD-SNARE (*Muta-Kaka*), a tiki-like head at one end, two tiki-like masks at the other, the whole encased in braided fibre cord, (*kaha*), $10\frac{3}{4}$ in. (27.4cm.) by $9\frac{1}{2}$ in. (24.2cm.)

* * For the type see Hamilton, pl. XXXVII, fig. I

* The snare of this type is arranged on the perch so that when the bird alights the long cord is smartly pulled and the noose (*tohe*) which now hangs loosely on each side of the perch is drawn tightly against the projection, and entraps the legs of the bird.

116 AN UNUSUAL MAORI DOUBLE-SIDED JADE TIKI, or neck ornament, carved on both sides with a grotesque figure of similar form, but one with the head in a frontal position with one eye inset with a roundel of haliotis shell, the other head inclined to the right, both figures with arms akimbo, the lower edge bevelled off like the cutting edge of an axe or adze, the top pierced with a hole for suspension, $4\frac{3}{8}$ in. (11.2cm.), *New Zealand*

(See ILLUSTRATION)





117 A 'PRESERVED' MAORI HEAD, the face with fine spiral *moko* (tattooing), the open mouth with upper and lower teeth remaining, a bone toggle suspended from the left ear, the base of the skull is mounted on a basketwork surround, 9in. (22.8cm.)

* * * Tattooing among the Maoris was widespread and such heads were preserved for many reasons. For a discussion of this custom, tattooing and table of terms used see Hamilton, pp. 308-311, and see pl. L, fig. I

Also see :

Oldman, Maori, figs. 2-9
Joest Museum, pl. 52

(See ILLUSTRATION)

118 A MAORI CARVED WOOD FEATHER BOX (*waka-huia*), of long oval form with fitted lid, carved at each end with a tiki-like figure, its typically grotesque head carved in relief, the eyes inset with serrated roundels of haliotis shell, the whole carved with elaborate spiral designs, dentate and other geometric designs, 23½in. long (59cm.), New Zealand

(See ILLUSTRATION)

The Property of Mrs. N. Harder

119 A FINE MAORI WOOD HEAD with elaborate spiral *moko*, the back of the head carved with a tiki-like figure, its head in profile to the right, arms outstretched, its tattooed buttocks and legs carved in high relief, 6¼in. (15.9cm.), New Zealand

(See ILLUSTRATION)





The Property of M. Moore, Esq.

120 AN OLD MAORI WOOD FIGURE of typical, grotesque form, the head with large open mouth and circular eyes, the slender body with arms folded across his chest, $44\frac{1}{2}$ in. (113cm.), *New Zealand*

(See ILLUSTRATION)

AFRICAN SCULPTURE

THE CONGO

Various Properties

121 A SMALL BAJOWKE CARVED WOOD FIGURE of a girl, her hands held out in front, wearing a cloth skirt with an elaborate headdress with two brass studded ointment pots with stoppers above, and with other metal fittings, 11in. (28cm.), *Congo*

* * * For a piece with certain similar characteristics see Delange,
p. 152

(See ILLUSTRATION)

122 A BALEGA BONE HUMAN MASK of flat, oval form, with slit eyes, short nose and small open mouth, the top with hole for suspension, 3 $\frac{3}{4}$ in. (9.5cm.), *Congo (Leopoldville)*

(See ILLUSTRATION)

123 A SMALL BAKONGO IVORY TUSK, perhaps the handle of a fly whisk, carved with two seated male figures one surmounting the other, one cross-legged, 9 $\frac{1}{8}$ in. (23.2cm.), *Congo (Leopoldville)*

(See ILLUSTRATION)

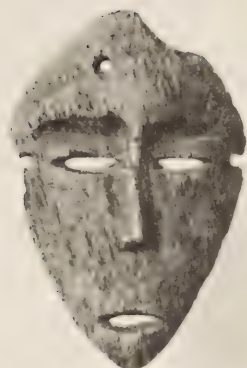
The Property of A. R. Mann, Esq.

124 A SMALL BALEGA IVORY FIGURE, the body of highly stylised form, the high circular base with incised triangular markings on the bottom, the face with long oval pointed chin, with deep recessed eyes and small circular mouth, 3 $\frac{1}{2}$ in. (8.9cm.)

(See ILLUSTRATION)



121



122



124



123

125 A small Balega ivory stylised Figure (*kangema*), crier at feasts (*Npala*), in the form of the head and neck of a man, a pointed prong at the base of the neck in order to stick it in the ground, $3\frac{1}{2}$ in. (8.9cm.)

* * * Formerly in the Nicholas de Kun Collection

126 A small Baluba ivory Amulet in the form of a human figure of highly stylised, slightly twisted form $2\frac{1}{2}$ in. (6.4cm.)

* * * Formerly in the Epstein Collection

127 A Baluba ivory Amulet carved from a curved hippopotamus tooth in the form of the figure of a woman holding her breasts, pierced with a hole through the shoulders for suspension, $3\frac{3}{8}$ in. (8.6cm.), *Congo*

Various Properties

128 A Basalampasu carved wood human Mask overlaid with metal sheeting and with raffia beard, the head with deep bulbous forehead, rectangular open eyes, small mouth with sharp teeth and large repoussé nose, basketwork cap behind, $11\frac{1}{2}$ in. (29.2cm.), 22in. overall (55.9cm.)

* * * For a relating example see:—

Fagg, *Tribes and Forms*, pl. 100

Bascom, fig. 164

129 A RARE BAMBALA IVORY FINIAL in the form of a highly stylised male figure, the body of long cylindrical form with arms upraised to touch his neck, the head with crested coiffure, the well carved features with sharply defined mouth carved in one with the small chin, with large horizontal ears, a chameleon climbing up the front of the body, $8\frac{3}{4}$ in. (22.3cm.), *Kwango River Valley*

* *
* Given to the previous owner by a Bambala Chief
Although not certain it is thought to be the finial of a chief's staff or possibly a witch doctor's staff

(See ILLUSTRATION)



129A A BALUBA CARVED WOOD WITCH-DOCTOR FIGURE in the form of a female figure with elaborately plaited coiffure, cicatrisation covering almost the entire lower part of her body, seated holding a bowl between her legs, the cover surmounted by the head of her child, both wearing bead necklaces, 20in. (50.8cm.)

* The vessel contained kaolin (*mpembe*), used as make-up by the witch doctor and his consultant

130 A BASONGE CARVED WOOD MALE FETISH FIGURE of typical form, standing with his hands at his waist on a high base (worn away), the protruding abdomen with a small recession for fetish material, the head of angular form with lunate eyes, triangular nose, curving mouth and square jaw, short horn filled with fetish material stuck into the crown of the head, 18½in. (47cm.), Congo

131 A FINE LARGE BASONGE CARVED WOOD MALE FETISH FIGURE standing on a tall, circular base, with large feet and short legs, and hands held to the sides of his stomach, the oval face with small square chin, inverted 'T'-shaped nose, rectangular mouth and small closely-set cowrie-shell shaped eyes, the crown of the head with tufts of hair and tall spirally grooved horn full of fetish material, the body with protruding stomach and brass roundel indicating the navel and containing fetish material behind, rings of fetish material, twisted fibre and beads around his neck, a twisted cord around his stomach, $44\frac{1}{2}$ in. (113cm.)

* * Diverse ingredients, usually including the bile of sorcerers, were inserted into the crown and paunch of Basonge fetishes, or sometimes, as in this case, into a horn stuck into the top of the head. The magical combinations were thought efficacious in guarding wealth, curing illness, killing enemies and similar needs. As a precautionary measure, large harmful fetishes were housed outside of the village.

(See ILLUSTRATION)





132 AN IMPORTANT BAKONGO CARVED WOOD NAIL FETISH, the figure standing on a square base, his hands on his hips, with rectangular abdominal cavity filled with fetish material, the body partially covered in fetish material, strong nails and metal plaquettes, the head with chin thrust forwards, the open mouth with bared teeth and small protruding tongue, the eyes inlaid with large panels of glass, $31\frac{3}{4}$ in. (80.6cm.)

* * * The fetish is a means of harnessing and directing the vital force or power of the universe. Nail fetishes are completely impersonal. They are made for innumerable purposes, protective or offensive, according to the witch doctor's combination of spells and fetish ingredients; a nail or blade is driven in on each occasion of use

(See ILLUSTRATION)

133 ANOTHER FINE BAKONGO CARVED WOOD MALE NAIL FETISH, standing with his right arm raised, probably originally holding a knife or lance, the left arm on his hip, the large head with deep sunken eyes, wide open mouth showing teeth and with small protruding tongue, some white painted decoration on the face, the body, except for the back and abdomen stuck with fetish material, strong nails and metal plaquettes, (feet of figure missing), $29\frac{1}{2}$ in. (74.9cm.)

(See ILLUSTRATION)





134 **A HIGHLY IMPORTANT CARVED WOOD BALUBA HELMET MASK**, the head of deep rounded form, with cowrie-shell shaped eyes, triangular nose with widely spaced nostrils, protruding open mouth and rounded chin, five bands of vertical grooving on the cheeks, ridge of grooved chevron ornament across top of head terminating in small ears and surmounted by backward-curving horns, similar ridge round edge of face, $20\frac{3}{4}$ in. (52.7cm.), *Congo*

* * * Formerly in the Jacques Ulmann Collection

(See ILLUSTRATION)

135 A BAKOTA WOOD RELIQUARY FIGURE (*mbulu-ngulu*), of typical form with openwork lozenge-shaped body, the face of oval concave form overlaid with a cruciform design of brass sheeting with raised lunate eyes, nose and small mouth with bared teeth, horizontal and slanting grooving in the quadrants, with crescentic headdress, sidepieces and rudimentary lugs with notched edges and herring-bone designs, the cylindrical neck also similarly overlaid and with chevron ornaments, raised oval panel behind, $22\frac{1}{2}$ in. (57.2cm.)

* * The reliquary figures were placed in shrines on baskets containing the bones of the deceased. Their function is to scare any intruders

(See ILLUSTRATION)

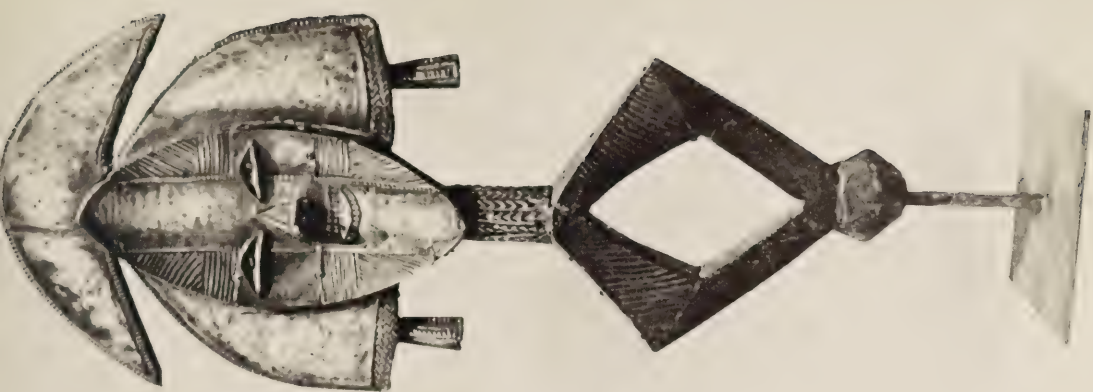
IVORY COAST

136 A FINE BAULE CARVED WOOD FEMALE FIGURE standing with left arm bent and hand held in front of the body, bracelets on upper arm, cicatrisation on head, neck and back, with prominent breasts, the head with finely stranded coiffure and well-modelled face with downward gazing eyes, $15\frac{3}{4}$ in. (40cm.), *Ivory Coast*

(See ILLUSTRATION)

137 A FINE BAULE CARVED WOOD FEMALE FIGURE standing with arms bent, wearing bracelets on the upper arm, cicatrisation on head, neck and back, the head with finely stranded coiffure and well moulded face with downward gazing eyes, 19in. (48.3cm.), *Ivory Coast* (worn)

(See ILLUSTRATION)



135



136



137

138 A BAULE CARVED WOOD MALE FIGURE standing with legs apart and hands on stomach, wearing a necklace with a triangular pendant and a seven-string bracelet on the left upper arm, the head with arched eyebrows, long nose, stranded coiffure and long pigtail, cicatrisation on face, neck and body, $18\frac{1}{8}$ in. (46cm.), *Ivory Coast*

139 A BAULE CARVED WOOD MALE FIGURE seated on a stool with legs apart, feet firmly on the ground, hands held above the knees, the head with finely grooved coiffure, rounded features, small mouth, studs by each ear and between eyebrows, the body with broad flat shoulders and heavy breasts, $17\frac{3}{4}$ in. (45cm.), *Ivory Coast*

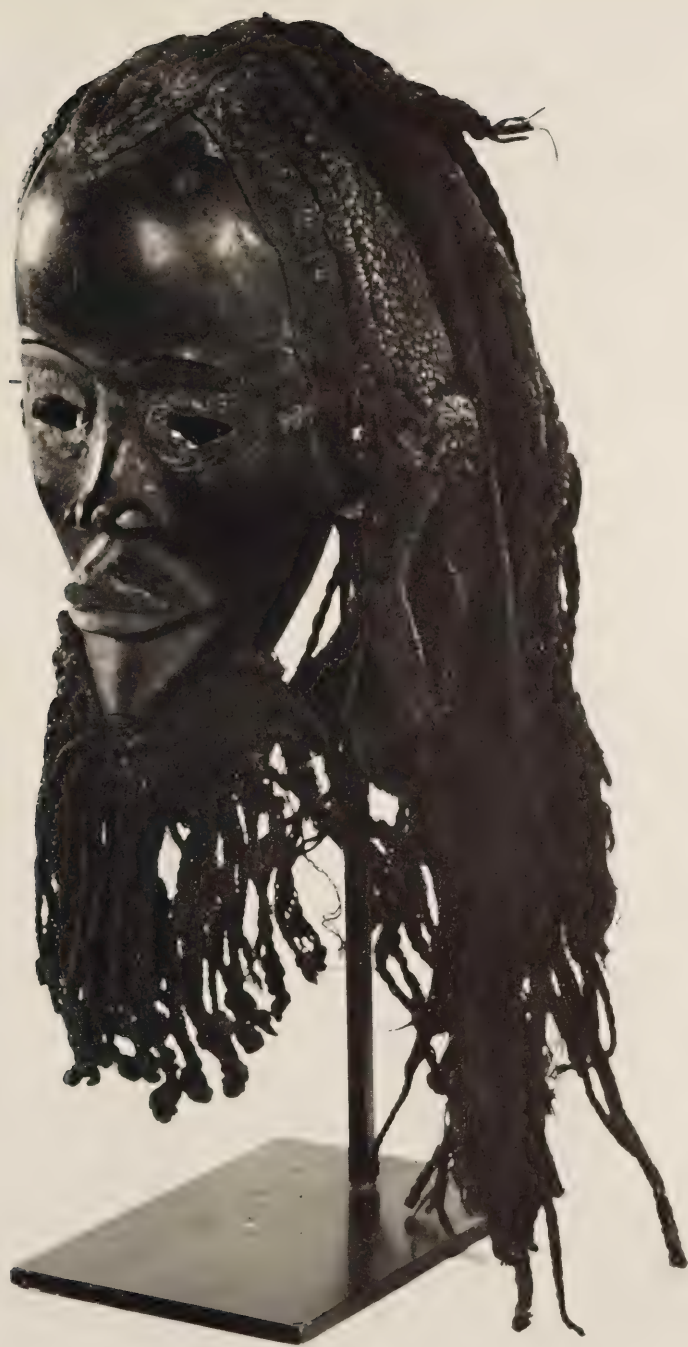
140 A LARGE SENUFO CARVED WOOD HEADDRESS in the form of a hornbill (porpianong, symbol of life force), with rectangular outstretched wings, the long bill touching the centre of its prominent rounded belly, the whole with red, black, blue and white painted decoration, on mound base, 58in. (147.3cm.), *Ivory Coast*

141 Another Senufo carved wood Headdress in the form of a hornbill, on mound base, with crested head and with short rounded wings, $47\frac{3}{4}$ in. (121.3cm.), *Ivory Coast*

142 A large Senufo carved wood Figure with long arms resting on its hips, standing on a tall, circular base, the elongated face with grooved cicatrisation and crested headdress, $40\frac{1}{2}$ in. (102.9cm.), *Ivory Coast*

143 AN EXTREMELY FINE DAN WOOD MASK of oval form with small square chin, convex forehead, pierced eyes with encrusted surrounds and raised eyebrows, with small retroussé nose and pursed lips, holes round the sides for attachments, with thick beard composed of plaited fibre strands, the hair formed of braided fibre with two side tassels and thick plaited strands falling down behind, a plaited fibre cap underneath, mask 9in. (22.9cm.), 18in. overall (45.7cm.), Ivory Coast

(See ILLUSTRATION)





144



145

NIGERIA

YORUBA

The Property of H.H. The Prince de Ligne

144 A LARGE YORUBA IVORY BRACELET carved in two parts with an inner and outer case, the inner plain except for two panels of punched dot decoration, the outer case elaborately carved in three registers with a frieze of conjoined birds on the upper and lower, the centre with human figures at various pursuits, an elephant mask and one larger human figure standing in a horizontal position across the panel and holding two fly whisks, small crotals originally hanging from the edges of the bracelet, now only a few remaining, $6\frac{3}{4}$ in. (17.1cm.), *Nigeria*

* * For the form see Fagg and Plass, p. 127
*

(See ILLUSTRATION)

145 A YORUBA CARVED IVORY GOBLET, the sides carved in relief with two zones of decoration comprising human masks, birds with snakes in their beaks, stylised animal masks and animals, including an elephant, the circular base carved with geometric designs, 5in. (12.7cm.), *Nigeria*

(See ILLUSTRATION)

TWO FINE YORUBA WOOD FIGURES

Various Properties

146 A FINE YORUBA HOUSE-POST FIGURE, from a Chief's house or shrine, in the form of the carved wood figure of a female devotee, depicted seated on a stool, her hands resting on the heads of her two children who are standing before her, she is carrying another figure of a child on her back, with finely stranded crested coiffure, full breasts and cylindrical agate bead necklace, on rectangular base, $37\frac{3}{4}$ in. (95.9cm.), *Nigeria*

(See ILLUSTRATION)

147 THE COMPANION HOUSE-POST FIGURE in the form of the carved wood figure of a huntsman, carrying a flintlock rifle in his right hand, an antelope under his left arm, his tunic covered in diminutive medicine bottles, to give him success while hunting, a fly whisk over his left shoulder, with short beard, smiling expression and huntsman's cap, $39\frac{1}{2}$ in. (103cm.)

(See ILLUSTRATION)





BENIN

148 A BENIN HUMAN CLAY HEAD with hole in crown, perhaps a tusk holder or portrait of a deceased royal personage, $5\frac{3}{4}$ in. (14.6cm.), *Nigeria*

149 A BENIN BRONZE FIGURE OF A LEOPARD, its tail curved back and touching its head, its spots represented by raised roundels, $8\frac{7}{8}$ in. (22.5cm.), $6\frac{3}{4}$ in. long (17.2cm.), *Nigeria*

* * * Formely in the Collection of Colonel E. Dulton, Stoke-on-Trent. Brought back by his grandfather, E. D. Dulton, a naval rating on the Benin Punitive Expedition of 1897
For a similar example see Guillaume, pl. 43

(See ILLUSTRATION)

The Property of Major M. R. Hindlay

150 **A HIGHLY IMPORTANT LARGE BENIN BRONZE HEAD OF AN OBA** (King) wearing a high choker comprising thirty-one rings of coral beads, the face with strongly cast features, three tribal marks above each eye, small incised concentric circles arranged in inverted triangles below them, wearing a reticulated coral headdress with hole in crown for the receipt of a tusk, two clusters of ovoid beads attached to either side of the head, one attached in the centre of the forehead and two single cylindrical beads in front, these beads possibly simulat agate, on both sides of the head in front and behind the diminutive ears are six strands of coral beads, two plaited strands terminating in lobed beads on the left side of the head and a single strand on the left, at the back of the head nine short strands of coral beads resting on the top of the choker, the head with a flattened base cast in relief with intertwining guilloche, human arms, animal heads and two figures of leopards, with an outer ropework border, $15\frac{3}{4}$ in. (40cm.), *Nigeria*

* * Brought back by the owner's father at the time of the
* Benin Punitive Expedition in 1897

A similar head was sold in these Rooms, on Monday, 18th March, lot 171

For another similar example see Dakar, Cat. no. 174

Also see Dark, pp. 5-11, and fig. I, for a full description of the use, etc., of such a head

(See ILLUSTRATION AND FRONTISPIECE)





The Property of Miss M. H. Tufnell

151 A BENIN BRONZE PLAQUE with the figure of a warrior cast in relief, standing, carrying a leaf-shaped ceremonial dagger in his upraised right hand, a sword under his left arm, wearing a beluku, armlets, and leopard-tooth necklet, his hair worn in vertical ribs, with two long twisted sidepieces, a feather in the left side of the head, the plaque with two rows of three circular bosses on either side of the figure, incised trefoil leaf and punched dot background, 18 $\frac{5}{8}$ in. (47.3cm.) by 12 $\frac{1}{2}$ in. (31.8cm.), Nigeria

(See ILLUSTRATION)

152 A BENIN BRONZE MALE HEAD, (*uhumwelao*), for the Royal ancestor altars, (*aru-erba*), represented with choker simulating twenty rings of coral beads and reticulated coral bead cap, (*onikekezi*), single ovoid bead hanging in the centre of the forehead, the two clusters of beads on the left side of the head and the single cluster on the right all probably of agate, hanging from the cap on each side of the head are two sets of six long strings of coral beads, one set in front of the diminutive ear, the other behind it, on the right side is a single plaited cord terminating in a bead and on the left two such cords, the face with three tribal marks above each eye, the pupils of the eyes inlaid with iron, a hole in the crown of the head for the support of a carved ivory tusk, $10\frac{1}{2}$ in. (26.7cm.), diam. of hole for tusk, $3\frac{1}{2}$ in. (8.9cm.), Nigeria

* * For the type see :

Pitt-Rivers, pl. 16, fig. 93

Read, pl. IX, no. 6

Roth, fig. 85

Leuzinger, fig. 76

(See ILLUSTRATION)





Various Properties

153 AN EARLY BENIN BRONZE BELT MASK in the form of a realistically and sensitively cast male head, the face with downcast eyes, the pupils recessed and originally inlaid, the diminutive ears set high up to either side of the forehead, hole under each, two vertical ridges, originally inlaid, in centre of forehead, the hair worn in overlapping layers, two loops for suspension to either side of the coiffure (one missing), 7in. (17.8cm.)

(See ILLUSTRATION)

154 A FINE BENIN BRONZE PLAQUE cast in relief with two figures of warriors standing wearing hemispherical helmets, coral chokers, leopard's tooth necklets, quadrangular pectoral bells, richly decorated, fringed and embroidered leopard-skin surcoats, and long loin-cloths, their left hands on their sword hilts, their right arms pendent, the figures are identical except for one minor detail in their chest bands, incised leaf and punched dot background, $19\frac{1}{2}$ in. (49.5cm.) by $13\frac{1}{2}$ in. (34.3cm.)

* * For the type of figure see Pitt-Rivers, pl. 4, fig. 16
*

(See ILLUSTRATION)





155 AN IMPORTANT BENIN BRONZE PLAQUE cast in relief with the central figure of a warrior, wearing a long surcoat, made of vertical cords, as if of feathers, tasselled round the hem, the pectoral bell at his breast passing through it, with high coral choker, leopard's tooth necklet and tall conical headdress, the front plain, the sides with overlapping scales, with two long sidepieces reaching to the hem of his garment, carrying a shield in his left hand, the hilt of a sword just visible below, a long barbed spear in his right, the small attendant figure on his right wearing a short loin-cloth and with crested coiffure, carrying a ceremonial leaf-shaped sword in his upraised right hand, a sword, the circular pommel of which only is visible, under his left arm, and carrying a sheaf of javelins in his left hand, the corresponding figure on the left, similar but carrying a circular disc in his right hand, the upper parts of two confronted long-haired, bearded European figures in the top corners, wearing large caps, embroidered buttoned jackets, carrying staffs over their shoulders in their left hands, incised leaf and punched dot background, 16in. (40.6cm.) by 14½in. (36.8cm.)

* * For a very similar plaque see Read, pl. XXI, 2

(See ILLUSTRATION)

GHANA

The Property of Mrs. E. Meyerowitz

156 AN ASHANTI GOLD CHIEF'S RING with horizontally grooved shoulders and high grooved bezel, the grooving with notched edges, *Ghana*

157 AN ASHANTI GOLD CHARM BRACELET comprising one circular medallion with fine filigree openwork decoration, five openwork beads and five round flattened beads with spiral decoration, two ringlets, a small open-ended box and a charm in the shape of the head of a club decorated with circular motifs, *Ghana*

158 AN ASHANTI GOLD LEG ORNAMENT, comprising seventeen objects of different types, including a circular openwork medallion decorated with a spiralling motif, three adze-blade shaped charms, a small rectangular box with holes in the sides and two openwork dumb-bell shaped charms, mounted on a black cord, *Ghana*

* * This was worn below the knee by Ashanti women when in mourning
*

CAMEROONS

The Property of Miss M. H. Tufnell

159 A CAMEROONS BRONZE VASE of concave form, the sides with two grotesque monkey-headed figures cast in relief, two human heads with openwork coiffures between, the body with raised roundels filled with concentric circles, and horizontal bands, rosettes round rim, bands of abstract motifs round base, 8in. (20.3cm.)

Various Properties

160 A Cameroons wood Stool, the circular top supported on the heads of two male figures, who are riding astride a double-headed leopard, the whole on ring base, and with black-painted decoration, $14\frac{1}{2}$ in. (36.8cm.) by 10in. diam. (25.4cm.)

161 Another Cameroons wood Stool, larger, the circular top supported on the heads of two human figures, an elephant between, on ring base, $17\frac{3}{4}$ in. (45.1cm.) by $18\frac{1}{4}$ in. (46.4cm.)

162 A fine Central African wood Drum of elongated conical shape on a carved stand resembling a stool composed of two circular platforms held apart by eight struts, both drum and stand carved from a single piece of wood, the drum painted red with elongated triangular panels of chequer-board and linear motifs, the stand with similar motifs on the sides of the two circular platforms, the drumskin stretched and held fast with eight wedges, height $43\frac{1}{8}$ in. (109.5cm.) approx. max. diam. $14\frac{1}{2}$ in. (36.8cm.)

DOGON

163 A small Dogon carved wood Figure of typical form, standing with arms upraised above his head, the whole with encrustation, 14in. (35.6cm.)

164 A DOGON WOOD MALE FIGURE, the body of stylised cylindrical form with ridged shoulders, long thin bent arms, short bent legs (lower part of legs missing), the helmet-like head with short beard, small face and crested coiffure, 23in. (58.4cm.)

SIERRA LEONE

165 A Mende carved wood Helmet Mask of typical form, the face of triangular section with ridged neck, with lobed and grooved coiffure, cicatrisation marks in form of a double row of squares on the forehead, 17 $\frac{1}{4}$ in. (43.8cm.), *Sierra Leone*

166 A LARGE SIERRA LEONE SOAPSTONE PEDESTAL HEAD, the head set well back on the neck and thrust forward at a slant, the narrow tapering face with large protruding eyes, inverted 'T'-shaped nose and thick lips, the hair indicated by hatching, 8in. (20.3cm.), by 10 $\frac{1}{2}$ in. long (26.6cm.)

END OF SALE

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SALE OF

IMPORTANT PRIMITIVE ART, NEPALESE PATAS AND INDIAN SCULPTURE

Tuesday 25 June 1968

PRICES AND BUYERS' NAMES

	£	\$	Lot	£	\$
1 Lemaire, M. L.	60	144.00	50 Hemming, J.	30	72.00
2 Ohly	45	108.00	51 Spink	240	576.00
3 Askin	70	196.00	52 Spink	100	240.00
4 Ohly	80	192.00	53 Johnson	180	432.00
5 Ohly	150	360.00	54 Johnson	480	1,152.00
6 Ohly	110	264.00	55 MacAlpine, R. A.	200	480.00
7 Ohly	350	840.00	56 Willmott	400	960.00
8 Willmott	110	264.00	57 Molnar, I.	150	360.00
9 Ohly	450	1,080.00	58 Spink	1,300	3,120.00
0 Bussel, V.	240	576.00	59 Radcliffe	550	1,320.00
1 Norwich, B.	110	264.00	60 Radcliffe	700	1,680.00
2 Neiman	160	384.00	61 Stolper, R. L.	240	576.00
3 Meade, Miss	140	336.00	62 Molnar, I.	220	528.00
4 Withdrawn			63 Radcliffe	4,800	11,520.00
5 Jeannerat, P.	180	432.00	64 Spink	2,000	4,800.00
6 Collings, F.	110	264.00	65 Wise, John	1,800	4,320.00
7 Askin	40	96.00	66 Lemaire, M. L.	90	216.00
8 Ciancimino	70	168.00	66A Stothert	400	960.00
9 Askin	150	360.00	67 Finn, Mrs.	280	672.00
0 Morrison, Mrs.	150	360.00	68 Lemaire, M. L.	60	144.00
1 Neiman	200	240.00	69 Lemaire, M. L.	60	144.00
2 Schoffel, Alain	90	216.00	70 Godwin, A.	40	96.00
3 Marlborough Fine Art	190	456.00	71 Portal Gallery	50	120.00
4 Robbins, Miss	40	96.00	72 Gibbs, C.	40	96.00
5 Bragg	380	912.00	73 Lemaire, M. L.	30	72.00
6 Kung, F. E.	65	156.00	74 Barth, A.	30	72.00
7 Collings, F.	120	288.00	75 Bodes & Bode	40	96.00
8 Phillips, Mrs. P.	60	144.00	76 Rieser, H. F.	60	144.00
9 Ohly	15	36.00	77 Lemaire, M. L.	25	60.00
0 Collings, F.	30	72.00	78 Monbrisson Mme	130	312.00
1 Hewett, K. J.	170	408.00	79 Lemaire, M. L.	50	120.00
2 McAlpine, R. A.	520	1,248.00	80 Symes, R.	160	384.00
3 Simpson, Merton	1,350	3,240.00	81 Symes, R.	180	432.00
4 McAlpine, R. A.	200	480.00	82 Scheele, W. A.	90	216.00
5 Hewitt, K. J.	850	2,040.00	83 Palmer, G. S.	550	1,320.00
6 Ratton	600	1,440.00	84 Erler, D. M.	300	720.00
7 Cambridge Museum	20	48.00	85 Lemaire, M. L.	200	480.00
8 Roudillon, Jean	90	216.00	86 Stolper, R. L.	100	240.00
9 Hemming, J.	100	240.00	87 Lemaire, M. L.	100	240.00
0 Collings, F.	50	120.00	88 Channon	650	1,560.00
1 Hemming, J.	30	72.00	89 Channon	500	1,200.00
2 Collings, F.	45	108.00	90 Channon	350	840.00
3 Collings, F.	30	72.00	91 Ratton	200	480.00
4 Hemming, J.	40	96.00	92 Atkinson	55	132.00
5 Hemming, J.	60	144.00	93 Ciancimino	50	120.00
6 Hemming, J.	20	48.00	94 Ciancimino	55	132.00
7 Collings, F.	75	180.00	95 Bruckmann, P. K.	40	96.00
8 Collings, F.	40	96.00	96 Kamer, H.	130	312.00
9 Collings, F.	65	156.00	97 Stolper, R. L.	70	168.00

Lot	£	\$	Lot	£	\$
98 Stolper, R. L.	90	228.00	134 Marlborough Fine Art	8,000	19,200.00
99 Hewitt, K. J.	200	480.00	135 Herman, Josef	400	960.00
100 Lemaire, M. L.	15	36.00	136 Hewett, K. J.	260	624.00
101 South Sea Traders	220	528.00	137 Hewett, K. J.	500	1,200.00
102 Monbrisson, Mme.	360	864.00	138 Wolverhampton Fine Art	220	528.00
103 R. Timson	220	528.00	139 Coray, Dr. H.	140	336.00
104 Johnson	5,000	12,000.00	140 Schleger, Hans	250	600.00
105 Barth, A.	350	840.00	141 Arnold, Mrs. E.	60	144.00
106 Withofs, Patricia	400	960.00	142 McDermott, N.	170	168.00
107 Simpson, Merton	2,000	4,800.00	143 Johnson	2,000	4,800.00
108 Teilhet, Miss J.	30	72.00	144 Sturtevant	1,050	2,540.00
109 Donald, D.	15	36.00	145 Withdrawn		
110 Donald, D.	15	36.00	146 Goldman, P.	650	1,560.00
111 Barth, A.	255	612.00	147 Kamer, H.	300	720.00
112 Monbrisson, Mme.	260	624.00	148 Ledger, T.	650	1,560.00
113 Donald, D.	110	264.00	149 Phillips, Mrs. P.	1,300	3,120.00
114 Millward, P. E.	70	168.00	150 Gimpel Gils	7,000	16,800.00
115 Sturtevant	20	48.00	151 Hewett, K. J.	4,500	10,800.00
116 Hewett, K. J.	240	576.00	152 Kamer, H.	8,000	19,200.00
117 Withofs, Patricia	480	1,152.00	153 Robbins	4,000	9,600.00
118 Withofs, Patricia	300	720.00	154 Simpson, Merton	5,200	12,480.00
119 Simpson, Merton	1,700	4,080.00	155 Ratton	11,000	26,400.00
120 Willmott, R.	3,000	7,200.00	156 Kamer, H.	320	768.00
121 Roudillon, Jean	800	1,920.00	157 Kamer, H.	320	768.00
122 Kamer, H.	120	288.00	158 Kamer, H.	160	384.00
123 Simpson, Merton	650	1,560.00	159 Hewitt, K. J.	100	240.00
124 Godwin, A.	80	192.00	160 Symes, R.	50	120.00
125 Finn, Mrs. P.	25	60.00	161 Jaffe, Sam	160	384.00
126 Norden	45	108.00	162 Symes, R.	90	216.00
127 Norden	65	156.00	163 Wolverhampton Fine Art	70	168.00
128 Grundy, M.	90	216.00	164 Wolverhampton Fine Art	80	192.00
129 Spink	3,500	8,400.00	165 Hamilton	110	264.00
129A Kamen, H.	250	600.00	166 Nash, R.	300	720.00
130 Wolverhampton Fine Art	250	600.00			
131 Finn, Mrs. P.	1,000	2,400.00			
132 Simpson, Merton	4,000	9,600.00			
133 Langdon, M. E.	2,800	6,720.00			
			Total of Sale	£113,310	\$271,944.00

NOTE: For the purpose of this list, dollar equivalents of sterling have been calculated at 2.40 dollars to the pound. Actual dollar equivalents will vary according to the rate of exchange.

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